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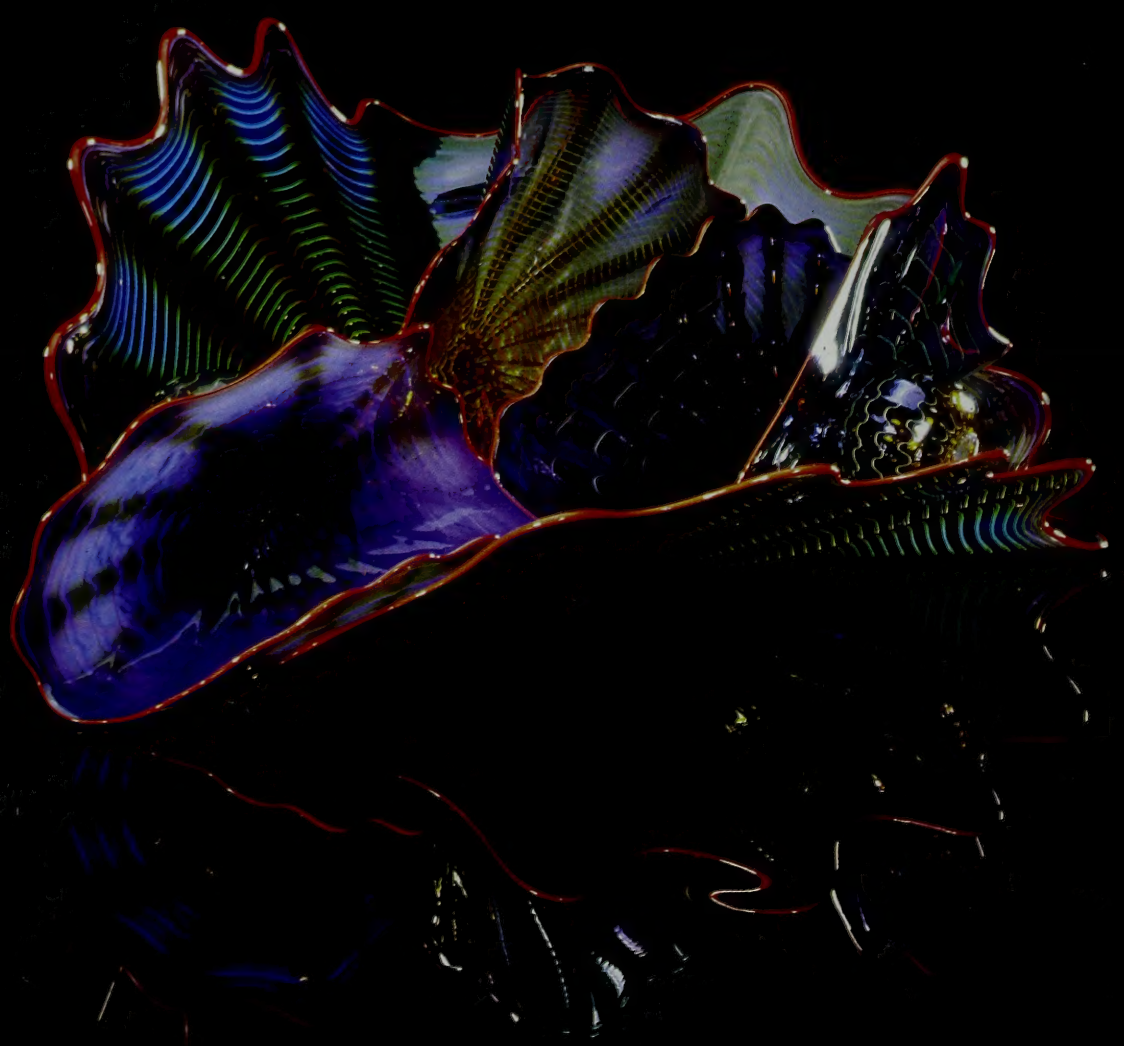
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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The

BSO Archives



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orches-

A "Special Focus" Exhibit at the Tanglewood Visitor Center: An Aaron Copland Centennial Tribute



Howard S. Babbitt, Jr./BSO Archives

To celebrate the 100th anniversary of Aaron Copland's birth (November 14, 1900), the BSO Archives has mounted an exhibit at the Tanglewood Visitor Center that surveys aspects of Copland's career as composer and teacher, and his long association with the BSO and Tanglewood. From their first meeting in 1924, Copland and the BSO's newly appointed music director Serge Koussevitzky became close friends and musical collaborators. Under Koussevitzky the BSO gave five world premieres of Copland's works and made numerous recordings of his music. Koussevitzky appointed Aaron Copland head of the Berkshire Music Center's composition faculty when Koussevitzky's dream of a music school was realized in 1940. Copland is shown here *circa* 1947 with the Berkshire Music Center (now the Tanglewood Music Center) Student Council on the Tanglewood lawn.

In addition to items preserved in the BSO Archives, the exhibit features photographs of Copland taken by close friend and professional photographer Victor Kraft. Those in the exhibit were reproduced from Kraft's original prints in the Aaron Copland Collection at the Library of Congress. The BSO is grateful to Mrs. Rheba Kraft and the Aaron Copland Fund for Music for granting permission to reproduce and exhibit Victor Kraft's photographs here to mark the 100th anniversary of Aaron Copland's birth.

tra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and in recent years a weekend-long Jazz Festival has been added to close the summer. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the school with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The school opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced instrumentalists, singers, conductors, and composers who have completed most of their formal training in music. Besides the continuing involvement of Seiji Ozawa and individual BSO members; master classes and coachings led by distinguished guest faculty; the Conducting Class led by Robert Spano, head of the TMC's

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Conducting Program, and Phyllis Curtin's master classes for singers, the Tanglewood Music Center's 2000 summer season includes a fully staged production of Verdi's *Falstaff* under the direction of Seiji Ozawa, and performances of orchestral and chamber music of Aaron Copland celebrating the centennial of the composer's birth. André Previn will coach chamber music and give conducting classes. TMC Composition Fellows will collaborate in a workshop setting with Shakespeare & Co. They will also participate in chamber music programs, and in the TMC's annual Festival of Contemporary Music under the direction of British composer/conductor George Benjamin, at which American composers Milton Babbitt and Elliott Carter will be in attendance. String players will participate in a special String Quartet Seminar with BSO members and such distinguished faculty as Norman Fischer and Joel Smirnoff. Special pre-season seminars include a three-day Family Concert Seminar in which a select group of TMC Fellows have the opportunity to create programs for children's and family concerts under the guidance of the Juilliard School's Eric Booth, and a week-long workshop on Bach cantata performance led by Craig Smith, the director of the Emmanuel Music Ensemble based at Boston's Emmanuel Church. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high-school age.

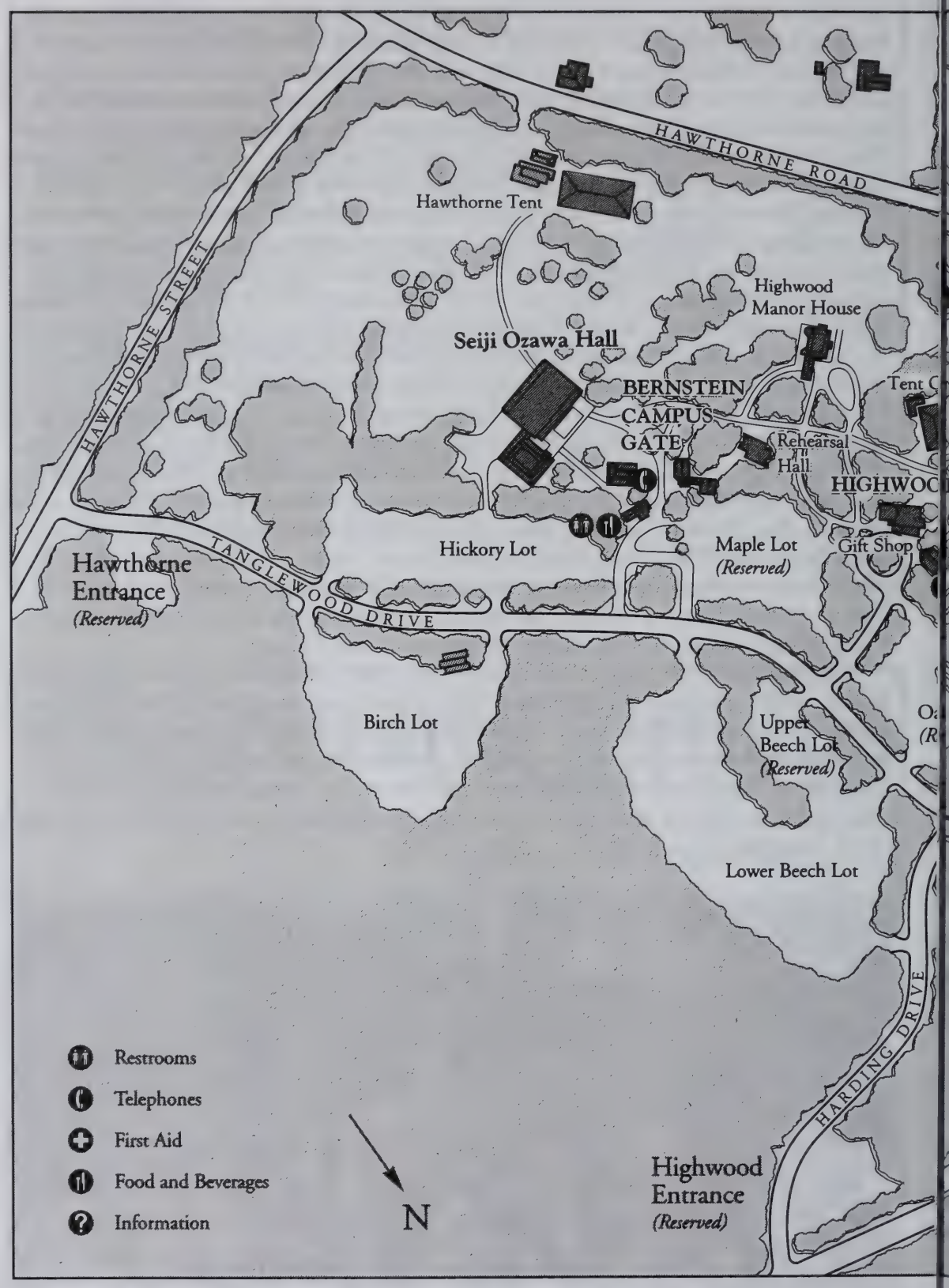
It would be impossible to list all the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Mr. Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

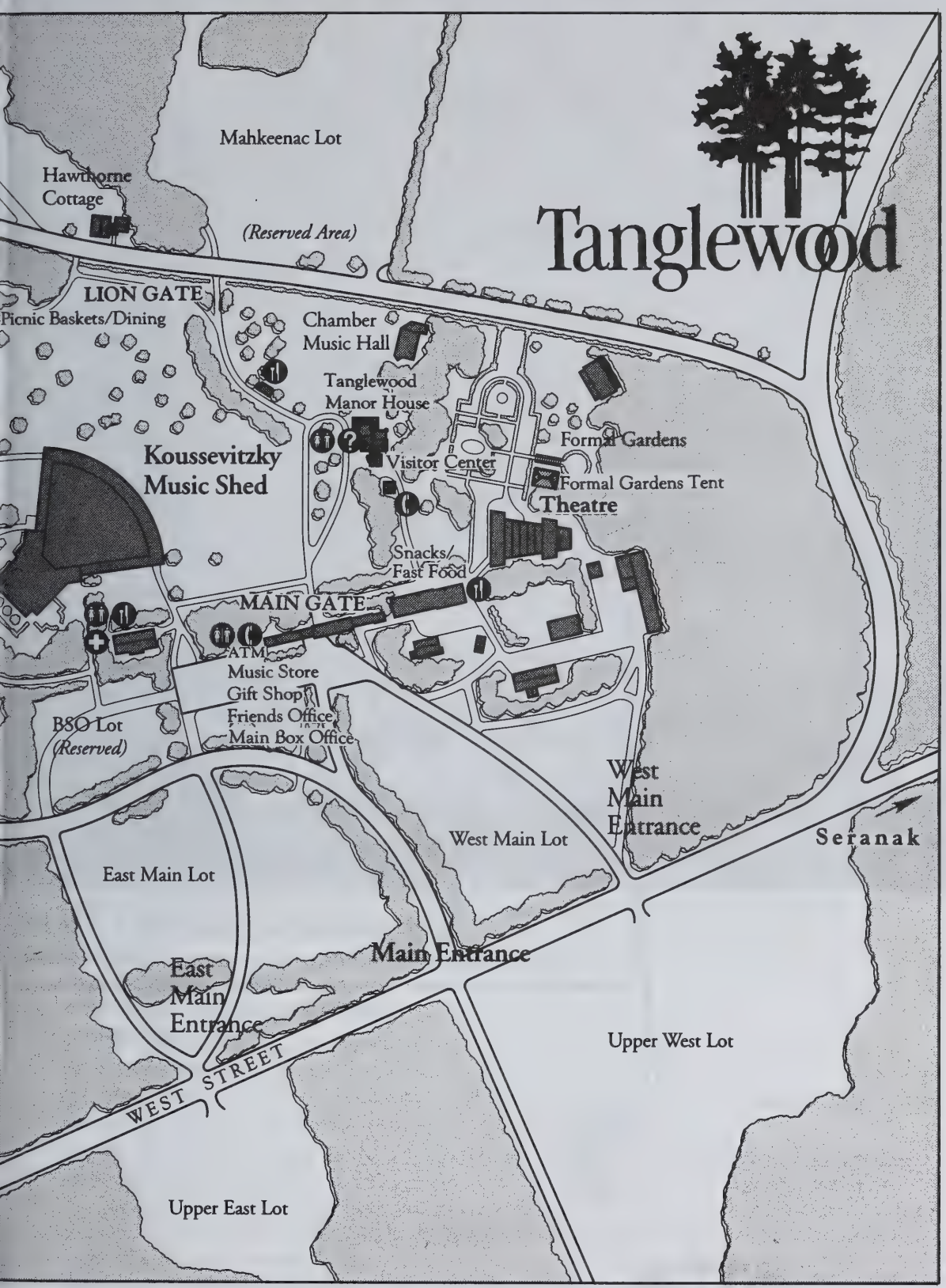
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott
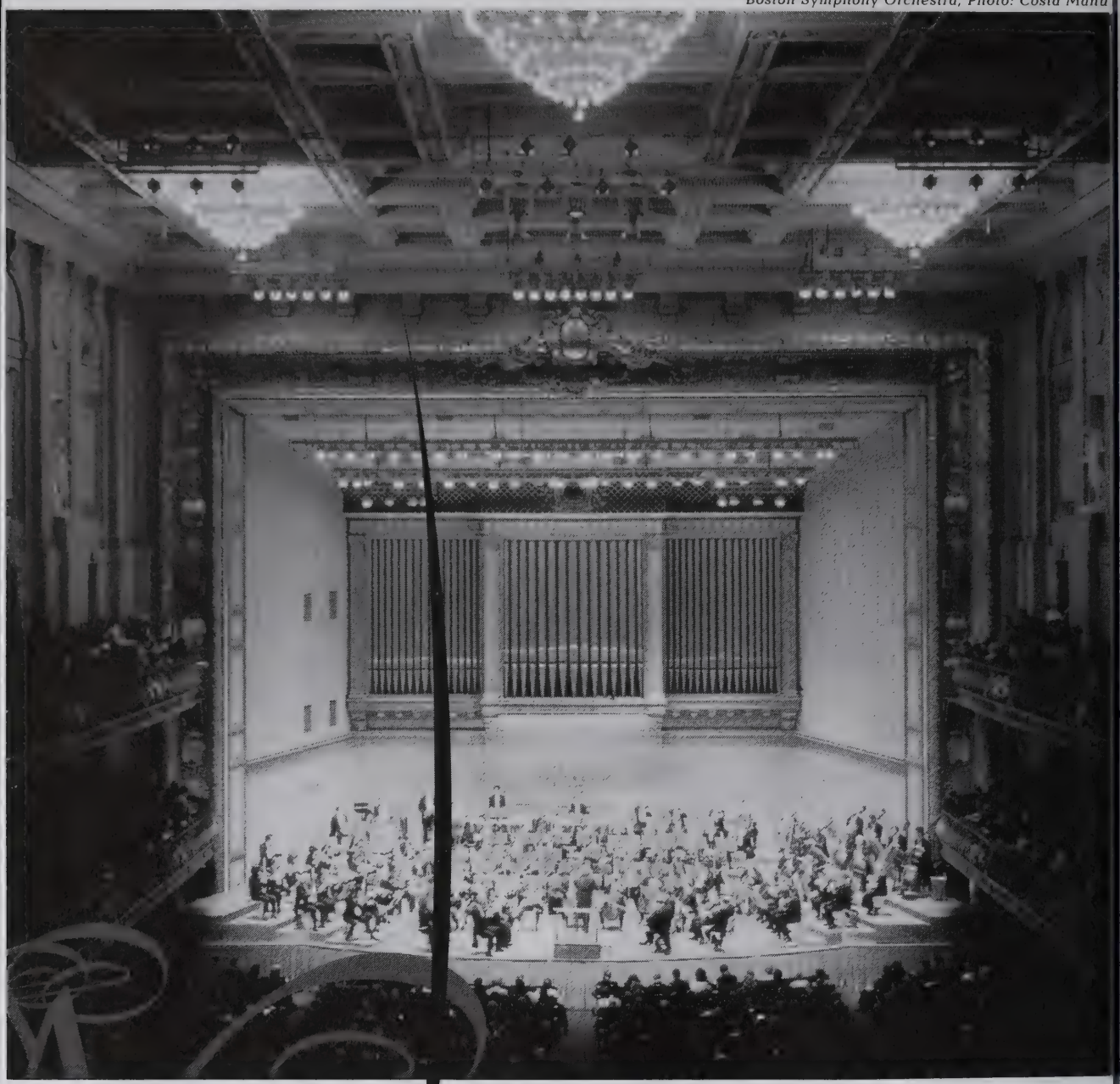


Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall


HAWTHORNE ROAD
Hawthorne Tent
HAWTHORNE STREET
Highwood
Manor House
Seiji Ozawa Hall
BERNSTEIN
CAMPUS
GATE
Rehearsal
Hall
HIGHWOOD
Gift Shop
Hickory Lot
Maple Lot
(Reserved)
Hawthorne
Entrance
(Reserved)
TANGLEWOOD DRIVE
Birch Lot
Upper
Beech Lot
(Reserved)
Lower Beech Lot
HARDING DRIVE
Restrooms
Telephones
First Aid
Food and Beverages
Information
N
Highwood
Entrance
(Reserved)


Tanglewood
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
LION GATE
Picnic Baskets/Dining
Chamber Music Hall
Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
West Main Entrance
Seranak
West Main Lot
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
WEST STREET
Upper East Lot

Boston Symphony Orchestra, Photo: Costa Manu



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PLEASE NOTE: AS OF THIS SEASON, SMOKING IS RESTRICTED TO DESIGNATED AREAS ON THE TANGLEWOOD GROUNDS. MAPS SHOWING THESE AREAS ARE AVAILABLE AT THE TANGLEWOOD VISITOR CENTER AND AT ALL ENTRY GATES.

Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash may disturb other listeners as well as the performers.

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING CONCERTS. THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200; or call TICKETMASTER at (617) 931-2000 in Boston; (413) 733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, an access service center and parking facilities are located at the Main Gate. Accessible restrooms, pay phones, and water fountains are located on the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $15 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. Open Rehearsal subscriptions for four, six, or eight rehearsals are also available.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant from TDK, a world leader in digital, audio, and video recording solutions. Up to four free children's lawn tickets are offered per parent or guardian for



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each concert, but please note that children under the age of five must be seated on the rear half of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts. The free ticket policy does not extend to groups of children or to Popular Artists concerts. Organized children's groups (15 or more) should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are availaable only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

FOOD AND BEVERAGES can be obtained in the cafés on either side of the lawn and at other locations as noted on the map. Visitors are invited to picnic before concerts.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Daytime hours are 10 a.m. to 4 p.m. Monday through Friday, 9 a.m. to 4 p.m. on Saturday, and 10 a.m. to 6 p.m. on Sunday. Evening hours are from 5:30 p.m. until the grounds close on Friday, from 6 p.m. on Saturday, and from 7 p.m. through intermission on Ozawa Hall concert nights. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies. Except on Sunday, when it is open from noon to 6 p.m., the Tanglewood Music Store's hours are the same as those for the gift shops. In addition, a branch of the Tanglewood Music Store is located by the Tanglewood Café and open during café hours.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon to 5 p.m. on Sunday, with additional hours Friday and Saturday evenings from 6 p.m. until twenty minutes after the concert. The Visitor Center is also open during concert intermissions, and for twenty minutes after each concert. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

SEIJI OZAWA



The 1999-2000 season is Seiji Ozawa's twenty-seventh as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of the new Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator in the activities of the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others. In the fall of 2002, following that summer's Tanglewood season, he will begin a new phase in his artistic life, stemming from his increasing interest in and affinity for opera: he will become music director of the Vienna State Opera, where he has maintained a long association as a guest conductor leading productions in that house as well as concerts with the Vienna Philharmonic in Vienna, at Salzburg, and on tour.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981 and a series of works celebrating the Tanglewood Music Center's fiftieth anniversary in 1990. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra, a concert subsequently released by Sony Classical in both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England

Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

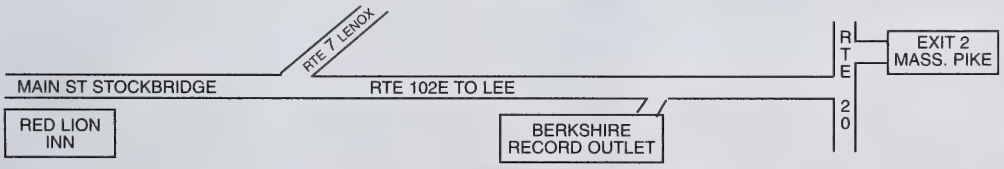
Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.

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BOSTON SYMPHONY ORCHESTRA

1999-2000

Seiji Ozawa
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

*Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Valeria Vilker Kuchment
David and Ingrid Kosowsky chair

*Tatiana Dimitriades
Theodore W. and Evelyn Berenson Family chair

*Si-Jing Huang
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nicole Monahan
Catherine and Paul Buttenwieser chair

*Wendy Putnam
Mary B. Saltonstall chair

*Xin Ding
Kristin and Roger Servison chair

*Sae Shiragami

*Yu Yuan

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

*Elita Kang

*Haldan Martinson

*Alexander Velinzon

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

** Participating in a system of rotated seating*
§ Substituting, Tanglewood 2000
‡On sabbatical leave
°On leave

‡John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes

———
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Assistant Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair
William Shisler
John Perkel

Assistant Conductors
Federico Cortese
Anna E. Finnerty chair
Ilan Volkov

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger
Position endowed by Angelica L. Russell

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BSO and guest artists

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Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: 10am to 6pm (Glass House)
noon to 6pm (Music Store)

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the ground
Saturday: 9am to 4pm
6pm to closing of the ground
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 119th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Prom-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

enade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary com-

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posers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-seventh season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Peter Lieberson, Bernard Rands, Sir Michael Tippett, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

Walter H. Scott



Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus at Tanglewood

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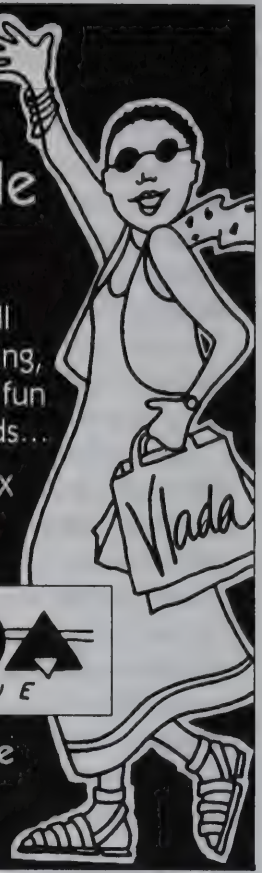
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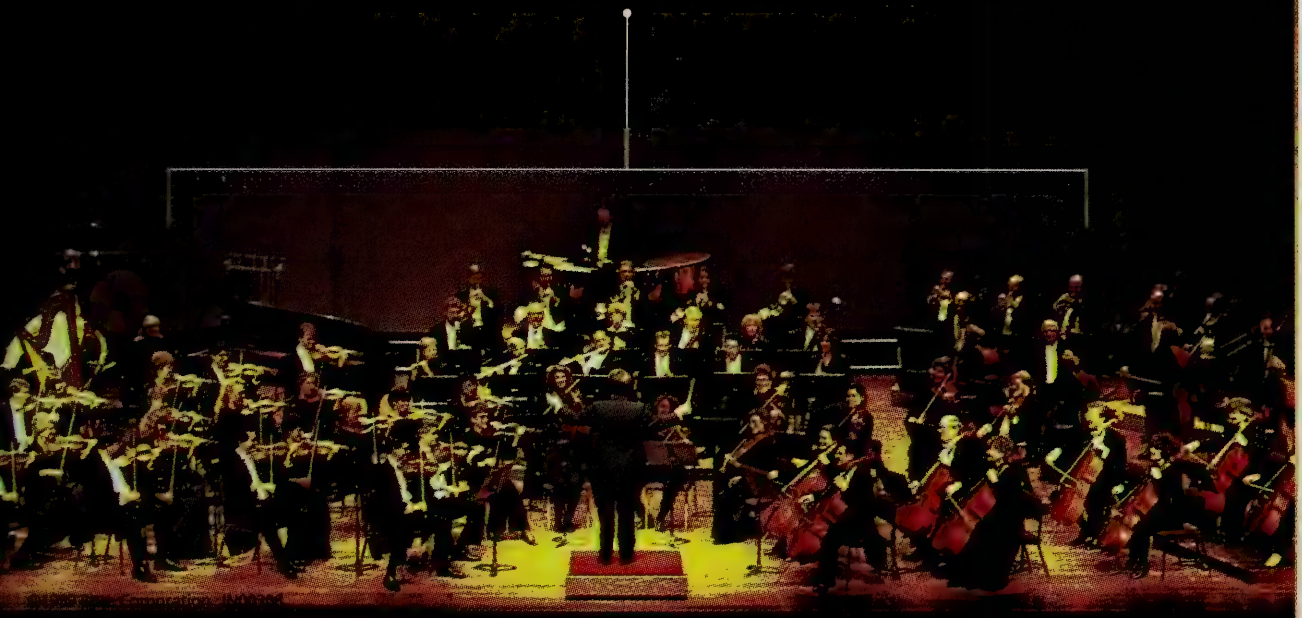
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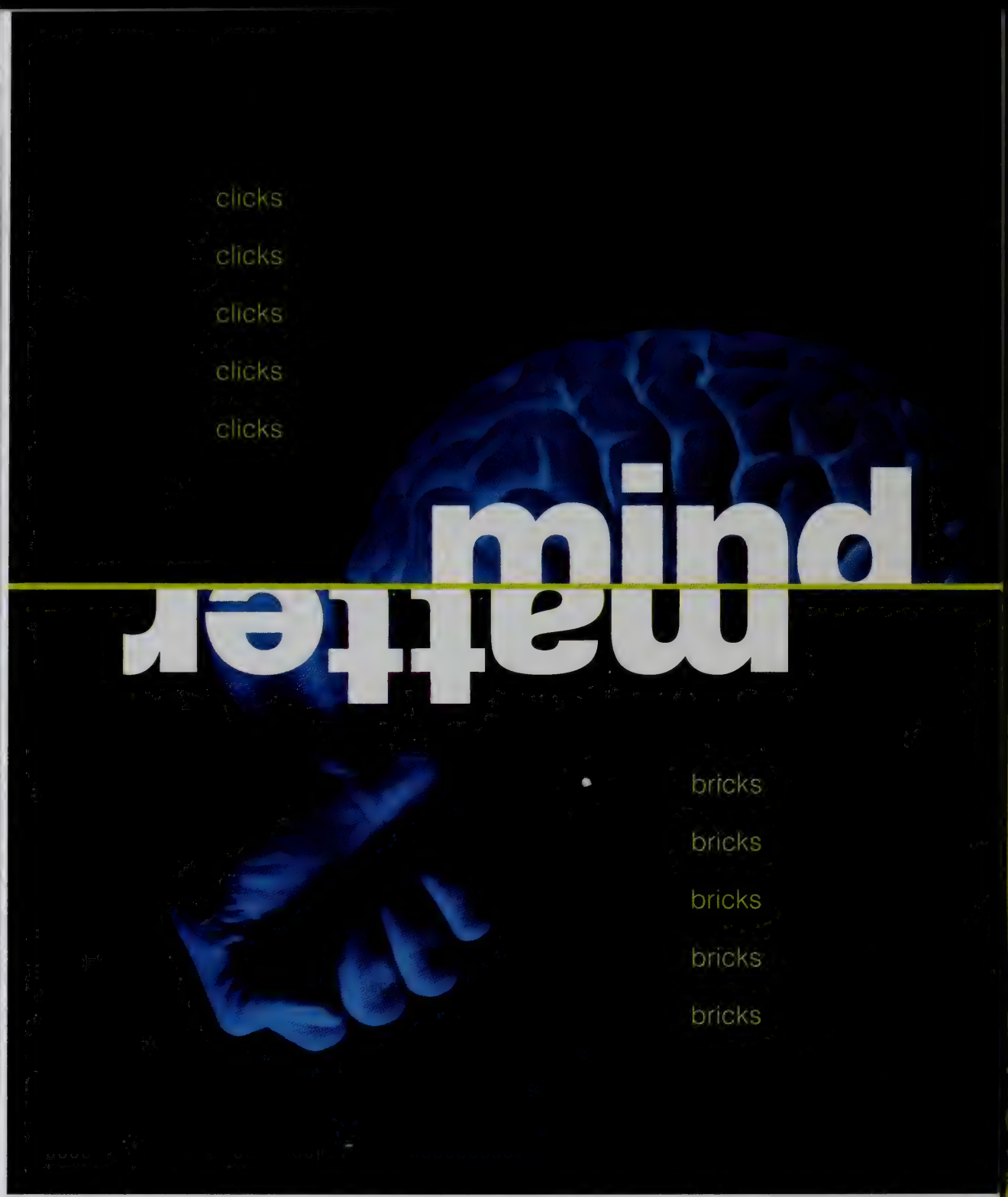
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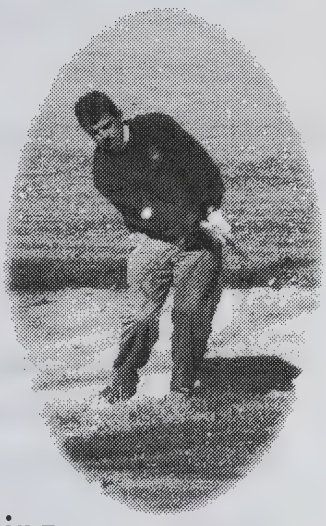
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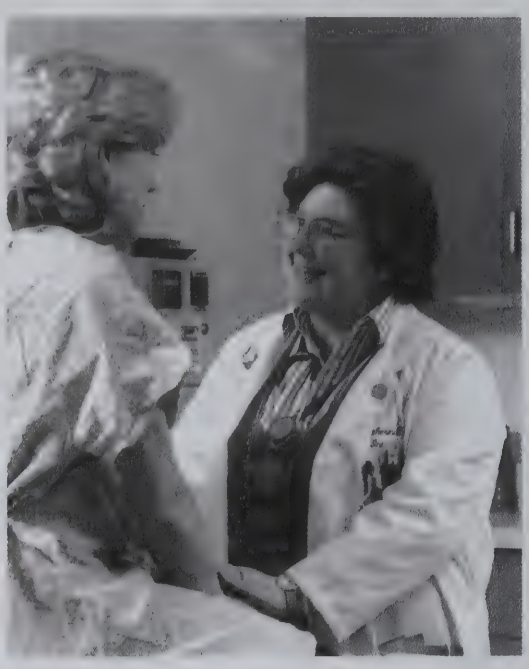


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Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with MARTHA BABCOCK, cello
KEISUKE WAKAO, oboe
SCOTT ANDREWS, clarinet
CRAIG NORDSTROM, bass clarinet

MOZART — Quartet in D for flute, violin, viola, and cello, K.285

Allegro
Adagio
Rondeau: Allegretto

Messrs. ZOON, LOWE, ANSELL, and Ms. BABCOCK

JANÁČEK — *Mládí* (*Youth*), Suite for flute, oboe, clarinet, horn, bassoon, and bass clarinet

Andante; Allegro
Moderato
Allegro; Vivace
Con moto; Allegro animato

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BRAHMS — Serenade No. 1 in D, Opus 11, arranged for chamber ensemble by Alan Boustead

Allegro molto
Scherzo: Allegro non troppo;
Trio: Poco più mosso
Adagio non troppo
Menuetto I; Menuetto II
Scherzo: Allegro
Rondo: Allegro

Messrs. ZOON, ANDREWS, NORDSTROM, SVOBODA, and SOMMERVILLE; Mr. LOWE, Mr. ANSELL, Ms. BABCOCK, and Mr. BARKER

The Boston Symphony Chamber Players can be heard on Nonesuch, Deutsche Grammophon, RCA, Philips, and New World records

Notes

One sometimes reads that **WOLFGANG AMADÈ MOZART** (1756-1791) disliked the flute, but one would never guess that from this charming and engaging quartet. More likely he was occasionally put off by inadequate flutists, rather than by the instrument itself. In any event, the winter of 1777-78 found Mozart seeking his fortune in Mannheim, where Johann Wendling, flutist of the esteemed Mannheim Orchestra, introduced him to a wealthy Dutchman identified in the composer's letters as "DeJean" (probably a corruption of "Dejong," and sometimes also misspelled "De Jean"). An amateur flutist, Dejong commissioned from Mozart a set of quartets for flute and strings. Mozart delivered the first of these works—the D major (dated Christmas day of 1777 and listed in Köchel's chronological catalogue of Mozart's works as K.285)—not long after. But by the time Dejong left Mannheim two months later, Mozart had produced just one more (in G, K.285a), which presumably explains the Dutchman's unwillingness to pay Mozart the originally stipulated fee (he received only 96 of a promised 200 florins). Two more quartets, one of them for a while also thought to date from Mannheim, came later. But it is the D major that remains a much appreciated staple of the chamber repertory for flute. The flute leads the way in the opening Allegro, a sonata form movement with a contrasting emphasis on the minor mode in its middle section and a touching extension to the final cadence. In the B minor Adagio, the flute sings its melancholy song over plucked strings. This slow movement connects directly (and unexpectedly) to the final rondo, which allows the other instruments a bit more independence, and whose occasional minor-mode colorations are mere passing distractions from the prevailingly cheerful mood.

* * * * *

Young composers are accustomed to hope that their first productions will sound fully mature; no young man is likely to give a composition a title like "Youth." So it is not surprising to learn that **LEOŠ JANÁČEK** (1854-1928) wrote his wind sextet *Mládí* in the month of his seventieth birthday. The opening phrase of the first movement—which plays a continuing role throughout that movement and recurs later in the score as well—has been identified as a setting of the Czech words "*Mládí, zlaté Mládí*" ("Youth, golden



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youth!"). The suite reflects a remarkably youthful vigor on the part of the aging composer. The subject may have suggested itself to him when he spent some time in the months preceding his seventieth birthday sorting out material for his biographer Max Brod. He evidently recalled at that time the years he had spent as a student at the school of Brno monastery. In May 1924 he composed a little "March of the Blue-Boys" for piccolo, snare drum, and glockenspiel, the title referring to the color of the uniforms worn at the monastery school in his day. Within a few weeks this march became the basis for the third movement of the wind suite, and the rest of the work followed in short order.

Janáček's mature music is constructed in a manner utterly unique to that composer, with little in the way of traditional thematic ideas or contrapuntal development. His extensive studies of the folk song of his native Moravia helped to develop his theory of "speech-melody," and his most characteristic works—the great operas and the late instrumental compositions—reflect the rhythm and intonation of the Moravian dialect even in purely instrumental passages that have no specific connection to folk song. Add to this the instrumental flair and the high good spirits of Janáček's mature recollections of his youth, and the result is a work of remarkable color and verve.

* * * * *

It was only in 1876, when he was forty-three, and had finally overcome his fear of following in Beethoven's footsteps, that **JOHANNES BRAHMS** (1833-1897) completed his First Symphony, which had its premiere that year on November 4. But Brahms already had several works for orchestra behind him: the Serenade No. 1 in D, Opus 11 (composed 1858-59); the D minor piano concerto, Opus 15 (1854-58, and which emerged from an earlier attempt at a symphony); the Serenade No. 2 in A, Opus 16 (1858-59), and that masterwork of orchestral know-how and control, the Variations on a Theme by Haydn, Opus 56a (1873).

The two serenades are unfamiliar to most listeners. Running nearly fifty minutes in length, the D major, Opus 11, is a sprawling work modeled after the multi-movement serenade form of the Classical era and clearly evocative of airy, wide-open spaces. It is for a big classical orchestra (two each of flutes, oboes, clarinet, and bassoons, four horns, two trumpets, timpani, and strings) and has six movements, including a broad central Adagio that runs as long as the big, brilliantly scored opening Allegro. By way of contrast, the two scherzos and minuet are not just shorter, but strikingly chamber-musical in their scoring. The darker-hued, five-movement A major serenade, Opus 16, runs



about half an hour. This is for a smaller orchestra (two each of flutes, oboes, clarinets, and bassoons, two horns, violas, cellos, and basses, with piccolo added in the last movement) that entirely omits violins—leaving the violas to provide the predominant string tone—as well as trumpets and drums. Brahms apparently took inspiration for both works from hearings of serenades and divertimentos of Mozart as performed by the Detmold orchestra during his employment in that principality as pianist, chorus director, teacher, and general all-round musician in the late 1850s, as well as from his study of numerous Classical scores in the Detmold library.

It is doubtless the considerable length of the D major Serenade that works against its being programmed with any frequency. The solution for some conductors has simply been to leave out portions of the music. In his years with the New York Philharmonic and NBC Symphony, Toscanini most often programmed, independently, either the opening Allegro or the minuet. When Charles Munch played the piece with the Boston Symphony in the late 1950s, he simply omitted the Adagio(!) and minuet movements.

Though Brahms's early biographer Florence May cites an "octet for winds and strings in three movements," most later commentators have pointed to a nonet for winds and strings as the likely original precursor to the final work. Whatever the original form, documentary evidence suggests that it was performed privately by and for the composer's friends (including Clara Schumann and the violinist Joseph Joachim) in the summer of 1858. Always scrupulous about destroying sketches and music he did not want circulated or preserved, Brahms left nothing behind of the earliest version, so we can expect no definitive answer. Nor do we have any way of knowing how much Brahms may have changed the actual music and shape of the piece (as opposed just to the scoring) as he continued to work on it.

In any event, Brahms soon felt that Clara Schumann was right in her suggestion,



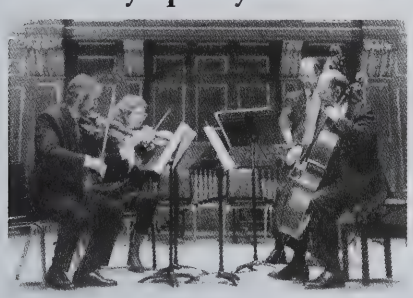
following the 1858 reading, that his musical ideas required orchestral dress. That December he wrote his friend and adviser Joachim (who had declined comment on whether an orchestral version might be preferable) asking for large manuscript sheets of music paper: "I need the paper to change my first serenade, now and finally, into a symphony. I can see that it is not right to have it in this mongrel state." But Brahms knew that he was still not writing a symphony; though he wrote the heading "Symphony-Serenade" on the manuscript, he retained only the latter term. In late March of 1859 a Hamburg concert included what Brahms's recent biographer Jan Swafford calls "the small-orchestra version" of the piece, which may already have been heard in a Detmold court concert. The final version for large orchestra received its first performance in March 1860, in Hamburg, under Joachim's direction.

In today's concert, the Boston Symphony Chamber Players perform Brahms's D major Serenade as arranged by Alan Boustead for a chamber ensemble of nine wind and string instruments (flute, two clarinets, bassoon, horn, violin, viola, cello, and double bass). Ultimately it is impossible to establish the relationship between Brahms's first effort and this or other "reconstructions" (there is another nonet version by Jorge Rotter). Based on what we can actually *hear*, these twentieth-century chamber versions are more likely closer to the "small-orchestra version" than to the shadowy "original version." But they at least provide a welcome opportunity to hear music of Brahms that is filled with youth and vitality, and rarely played in the definitive form ultimately published by the composer.

—Notes by Marc Mandel (Mozart, Brahms)
and Steven Ledbetter (Janáček)

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GARRISON KEILLOR was born in Anoka, Minnesota, in 1942 and began his radio career as a freshman at the University of Minnesota, from which he graduated in 1966. He went to work for Minnesota Public Radio in 1969; on July 6, 1974, he hosted the first broadcast of "A Prairie Home Companion" in St. Paul. (The show ended in 1987, resumed in 1989 in New York as "The American Radio Company," returned to Minnesota, and in 1993 reassumed the name "A Prairie Home Companion.") Mr. Keillor hosts a daily five-minute radio program, "The Writer's Almanac," is a frequent contributor to *Time*, and writes a biweekly column of advice to the lovelorn for *Salon*, the online magazine. He is the author of eleven books, in-

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cluding *Lake Wobegon Days* (1985), *The Book of Guys* (1993), *The Old Man Who Loved Cheese* (1996), *Wobegon Boy* (1997), and *Me, By Jimmy (Big Boy) Valente* (1999). He is a member of the American Academy of Arts and Sciences and recently was presented with a National Humanities Medal by the National Endowment for the Humanities.

Each week on "A Prairie Home Companion," **RICHARD DWORSKY** leads The Guy's All-Star Shoe Band and appears as a keyboardist, composer, and arranger. A PHC regular since 1986, he has accompanied Garrison Keillor on extensive concert tours in the United States and Europe and provided original music for many of Keillor's audio collections. Mr. Dworsky has been a studio musician for twenty-seven years. He spent two years as a keyboardist for singer Al Jarreau, composed many musicals for Minneapolis' Children's Theatre company—including *The Marvelous Land of Oz*, televised on HBO and Showtime—and underscored the animation, *A Joan Walsh Anglund Christmas*. His piano recordings include the Windham Hill Piano Sampler and two other solo CDs. Mr. Dworsky is a featured performer and composer on "Shake It, Break It, and Hang It On the Wall," The Guy's All-Star Shoe Band CD. Recent activities include concerts and recordings with fiddler-mandolinist Peter Ostroushko and with the Hopeful Gospel Quartet; solo performances in Delhi, India, and performances as conductor of the Strings in the Mountain Chamber Orchestra with Garrison Keillor.

TOM KEITH provides sound effects and character voices for "A Prairie Home Companion." A St. Paul native, Mr. Keith has performed with Garrison Keillor since 1976. With vocal gymnastics and a variety of props, he creates creaking doors, footsteps, barking dogs—even elephants. Tom Keith's alter ego, Jim Ed Poole, co-hosts "The Morning Show" on Minnesota Public Radio. Keith is also one of twenty contributors—including former Beatle Paul McCartney and folk singer Pete Seeger—to a kids' activity book called *Open Ears* (Ellipsis Kids).

TIM RUSSELL does voiceovers for national and regional radio and TVcommercials. His voice is also familiar to radio listeners throughout the Midwest from his years as an on-air personality on WCCO-AM, where he now hosts "The Tim Russell Show" from 1-3 p.m. weekdays. *Mpls St Paul* magazine has named Russell "Best Radio Host" and the Minnesota Broadcasters Association named him the 1996 Outstanding Radio Broadcast Personality. Mr. Russell also did the voices for myriad characters in the "Star Wars Book on Tape" series for Lucas film. This is his sixth season as a regular on "A Prairie Home Companion."

SUE SCOTT is a familiar face in most Twin Cities recording studios and is frequently seen and heard in commercials too numerous to mention. Ms. Scott is also a stage actor; she has performed recently with the Great American History Theatre and Nautilus Music Theatre in



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St. Paul, as well as with theaters throughout the Twin Cities and across the Midwest, including the Guthrie, Illusion, and Mixed Blood theaters. Over the last decade, Ms. Scott has been heard on Minnesota Public Radio in a multitude of character roles and as a regular performer on "A Prairie Home Companion" since 1992.

EMANUEL AX was born in Lvov, Poland, and began studying piano in Warsaw at the age of six. After his family moved to Winnipeg in 1961, he continued his studies at the Juilliard School under Mieczyslaw Munz. He first won the attention of the classical world in 1974, when he took the top prize in the first Arthur Rubinstein International Piano Competition in Tel Aviv at the age of twenty-five. He won the Michaels Award of Young Concert Artists the following year, and the Avery Fisher Prize in 1979. He has been busy performing ever since, in recital and in orchestral concerts. Mr. Ax performs regularly in Boston, Chicago, Cleveland, Philadelphia, and Saint Louis, and makes regular festival appearances at Aspen, Blossom, the Hollywood Bowl, Mostly Mozart, Ravinia, and Tanglewood. Among his most recent performance highlights are a complete cycle of Beethoven's piano concertos in the Lincoln Center Festival with the New York Philharmonic, and a week of concerts at Tanglewood devoted primarily to the music of Richard Strauss. He tours extensively as part of the Ax-Stern-Laredo-Ma Quartet, with which he has recorded piano quartets by Beethoven, Brahms, Dvořák, and Mozart. An exclusive Sony Classical recording artist, his Grammy Award-winning recordings include the first volume in his ongoing cycle of Haydn piano sonatas. A recording of Rachmaninoff's Suite for Two Pianos and Symphonic Dances with Yefim Bronfman is due for future release. Mr. Ax lives in New York with his wife, pianist Yoko Nozaki, and their two children.

NORUMBEGA HARMONY began in the fall of 1976 as an undergraduate singing organization at Wellesley College. Meeting every Monday night to sing, their mission has always been to promote early American sacred song, especially the folk tradition of songs and hymns from *The Sacred Harp*, a 150-year-old songbook that uses shaped noteheads to indicate posi-



tion in the scale. The group soon attracted singers from outside the college; in the early 1980s they moved to Cambridge. They are now one of the largest and most active groups of *Sacred Harp* and shape-note singers in New England. Their membership has grown to include more than fifty singers, the majority of whom live in the greater Boston area. The members come from a variety of backgrounds and are drawn to the music by reasons as varied as their experience. Norumbega Harmony performs throughout New England and is a principal sponsor of the annual New England singing of *The Sacred Harp*. They have also convened monthly open singings in Greater Boston since 1982. They released their first recording, "Sing and Joyful Be: Early American Hymns, Fuging Tunes and Anthems," in 1989. Three years later, their journey into Shaker music began with a collaboration with the Hancock Shaker Village, resulting in the release of the recording "Come to Zion: Shaker Songs." The group recently made connections with their British counterparts, who sing a similar style of music called "West Gallery." **Stephen Marini**, founder and singing-master of Norumbega Harmony, is a professor of religion at Wellesley College, with a focus on early American hymnody. He learned to sing *Sacred Harp* at traditional singings held at primitive Baptists churches in Virginia, North Carolina, and Georgia.

Norumbega Harmony

Judy Brewer
Sarah Brownsberger
Martin Broekhuysen
Greta Eckhardt
Ginnie Ely
Henry Goodhue
Liza Goodhue
Jessica Holland
Bill Holt
Susan Jaster
Howard Katz
Anne Kazlauskas
Karen MacArthur
Susan Mampre
June Matthews
Dennis O'Brien
Lyra O'Brien
Bruce Randall
Richard Schmeidler
Mary Sears
Ishmael Stefanov-Wagner
Sue Turbak
Bruce Wenger
Glen Wright
Jane Zanichkowski

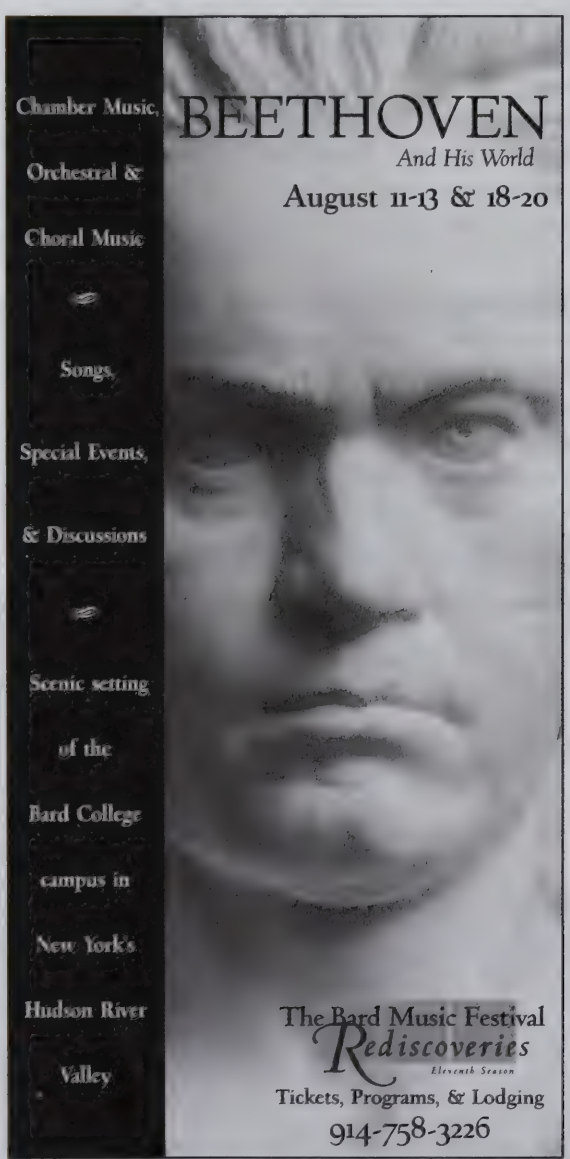
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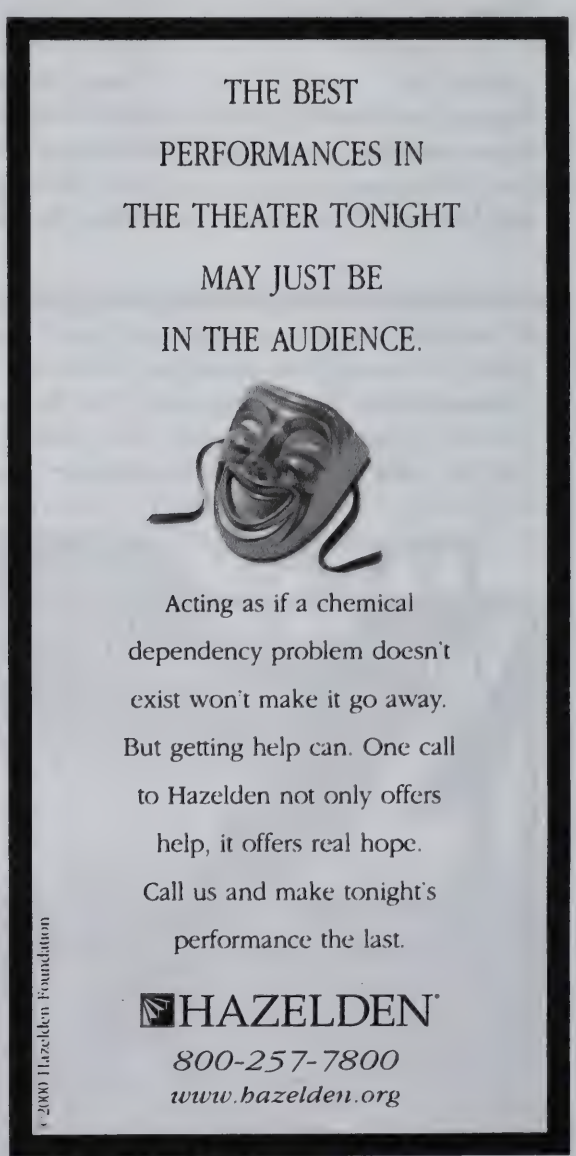


Highlanders is a not-for-profit corporation whose members contribute their time without compensation. The group's musical director is Nancy Crutcher Tunnicliffe, who has appeared nationally on television with the Boston Pops Orchestra. Allen Forsythe is Pipe Major; Mary Shea Knight is Drum Major. The band's signature tune, "The Berkshire Highlanders March," was written by piper John Lloyd, and its distinctive Greylock tartan and cap badge were designed by Bill Powers, a former band piper.

ANDY STEIN (violin, saxophone) is a native and resident of Manhattan and has been a regular on "A Prairie Home Companion" for ten years. A founding member of Commander Cody and His Lost Planet Airmen, he recorded and won a Grammy with Asleep at the Wheel and has worked with a wide range of musicians, including Itzhak Perlman, Bob Dylan, and the Manhattan Rhythm Kings. As an arranger and composer, his work has been performed by orchestras across the country, and he has composed film scores for Roger Corman and National Lampoon.

PAT DONOHUE (guitar) is a native and resident of St. Paul, Minnesota. He is a National Fingerpicking Guitar Champion and an innovative songwriter, with several albums to his credit on Red House Records and Bluesky Records. Mr. Donohue's latest recording is "Backroads" (Bluesky). He has performed on "A Prairie Home Companion" for six years.





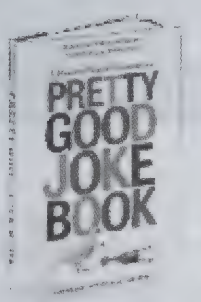
GREG HIPPEN (bass) has performed as principal bass with the Minnesota Opera Orchestra and as substitute section bassist with the Saint Paul Chamber Orchestra. He has worked extensively with numerous classical, jazz, and rhythm and blues ensembles in the Twin Cities' area, and has performed on "A Prairie Home Companion" various times in the past fifteen years, including both the 10th- and 20th-anniversary broadcasts. Mr. Hippen has been a member of the Guy's All Star Shoe Band since its inception in 1993.

ARNIE KINSELLA (percussion) hails from Staten Island and holds a B.A. in percussion performance from Brooklyn College. In addition to his nine-year tenure on "A Prairie Home Companion" he has performed with Vince Giordano and the Nighthawks, and has recorded and performed with The Manhattan Rhythm Kings, and Leon Redbone.

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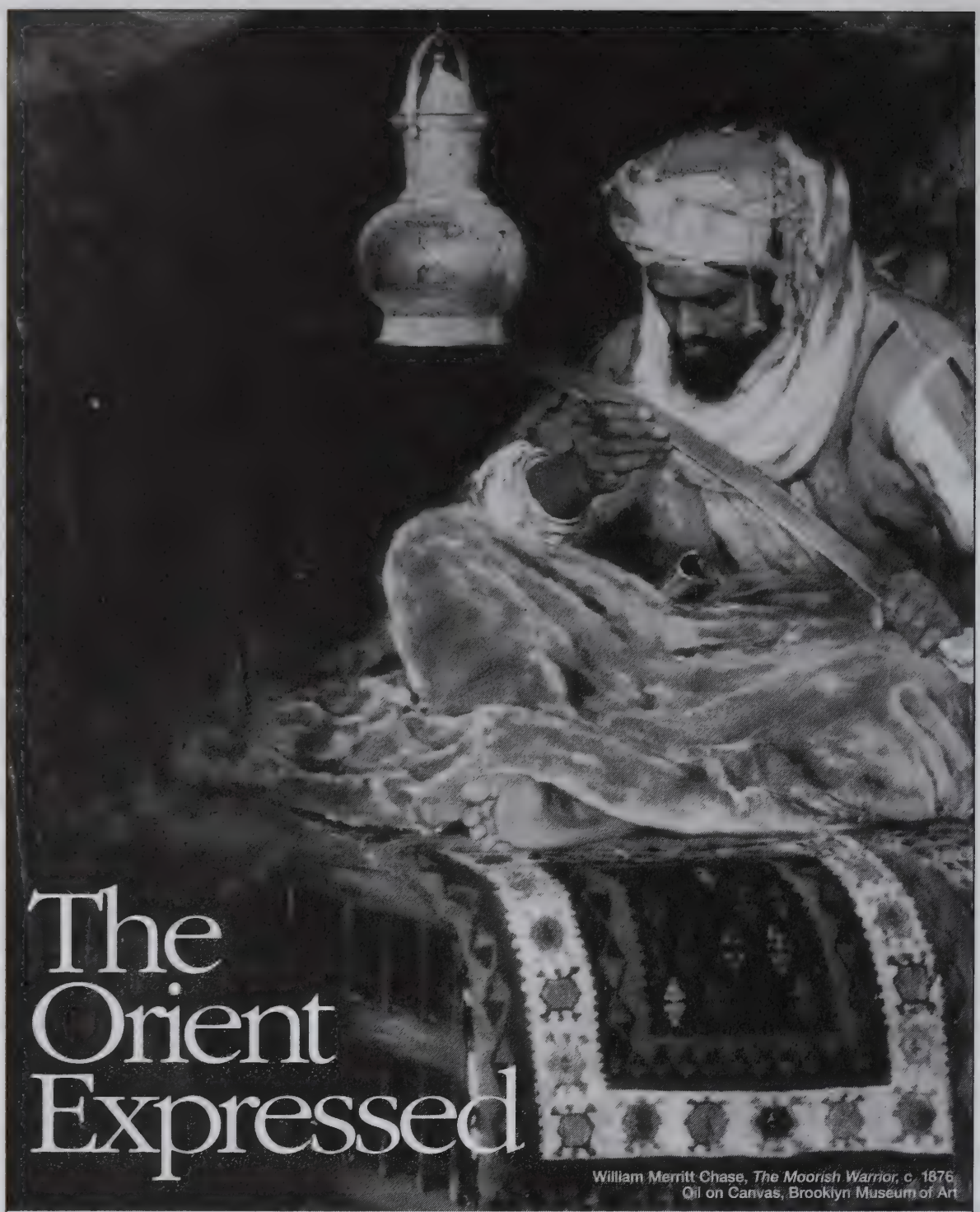


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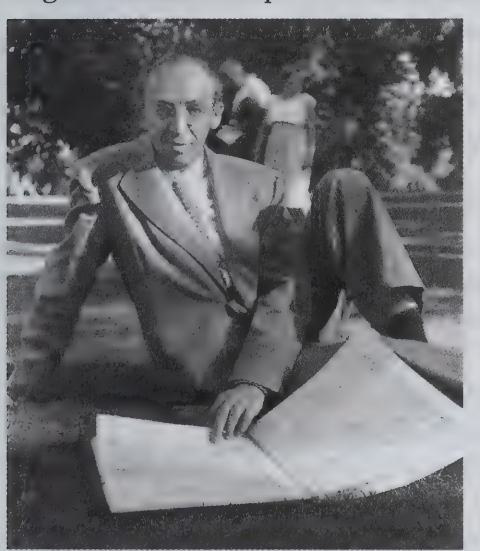
AARON COPLAND: FANFARE FOR AN UNCOMMON MAN

by Judith Tick

Marking the 100th anniversary of the birth of Aaron Copland (1900-1990), Tanglewood has programmed a number of his orchestral works and is offering a complete survey of his chamber music. Copland taught composition at Tanglewood between 1940 and 1965. Following birthday celebrations in 1975, 1980, and 1985, this is the fourth tribute to a revered figure in the history of the Berkshire Music Center (now the Tanglewood Music Center).

Aaron Copland's achievement is so remarkable that we take for granted how he gave this restless nation a sense of musical place, a soundscape of home. So sovereign is his American presence that his most famous works—*Fanfare for the Common Man* [**JULY 7 BSO CONCERT**], "Simple Gifts" from *Appalachian Spring* [**JULY 3 TMC CHAMBER CONCERT**], "Hoe-down" from *Rodeo*—have already entered tradition, anonymously backgrounding commercials and sporting events. It is the kind of music everyone recognizes but no one knows, if by knowing we mean taking its full measure.

Copland's childhood recapitulates aspects of a first-generation success story of Jewish assimilation. The youngest of five, whose parents arrived here via Russia and England (where "Kaplan" became "Copland"), Aaron lived above the family department store in Brooklyn, manning the cash register after school. He started piano lessons when he was thirteen. While his formal education stopped with high school, Copland studied composition from 1917-1921 with Rubin Goldmark. Steeped in German music, Goldmark imparted solid training in classical forms, which in the manner of the precocious young artist, Copland both assimilated and rejected.



Erika Stone

Copland at Tanglewood in 1947

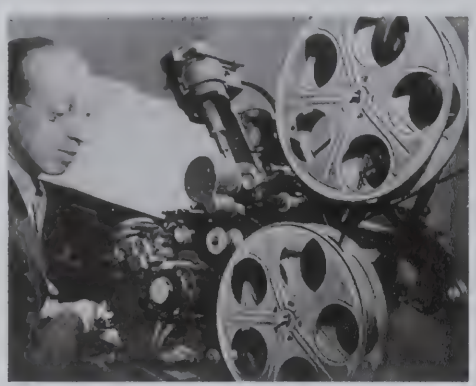
Copland's apprenticeship years yielded some twenty works for small chamber ensembles, solo piano, and voice. In 1919 he made several arrangements of Chopin's piano music for cello and piano, including an Etude and two Preludes. A few original compositions forecast later directions. Both the Debussy-influenced *Poème* for cello and piano (1918), and the lyrical Prelude for violin and piano (1919), which Copland described as influenced by César Franck, reflect Francophile tendencies. In *Lament* for cello and piano (1919), the thematic borrowing of a Hebrew hymn shows his affinity for quoting vernacular music. **[ALL OF THESE WORKS CAN BE HEARD IN THE JULY 7 PRELUDE CONCERT.]**

Copland came of age in Paris (1921-1924). There he found "Mademoiselle," as he called his charismatic composition teacher, Nadia Boulanger. Archaic harmonies in *Four Motets* for chorus (1921) reflect her eclectic taste **[AUGUST 25 PRELUDE]**. Receptive to the neoclassicism of Boulanger's own teacher, Gabriel Fauré, Copland arranged one of Fauré's piano preludes for string quartet and paid further homage to him in another quartet movement, *Rondino* (1923) **[JULY 21 PRELUDE]**. Above all, Copland shared Boulanger's passion for the music of Igor Stravinsky, apostle of Franco-Russian modernism. He emulated Stravinsky's rhythmic and orchestral daring in his first orchestral work, the ballet *Grohg* (1922-1925). Only recently rediscovered, *Grohg* **[JULY 2 TMC ORCHESTRA CONCERT]** shares its exotic harmonies with another latecomer to the

Copland repertory, Movement for String Quartet (1923) [JULY 21 PRELUDE].

Boulanger wanted Copland to be comfortable in his own skin, as the French say, and that meant acknowledging his American musical citizenship. Fascinated by Copland's "jazz-derived rhythms," she believed they expressed an innate American sensibility. Thus in France, a country which treats culture as power and patrimony—where, as he observed, "art and life touch"—Copland began his lifelong quest for an American musical vernacular to integrate into modernist music.

While Copland came home to New York in June 1924 as a virtual unknown, he was labeled "internationally famous" within a few short years because of the acclaim surrounding such jazz-infused works as *Music for the Theater* and the Piano Concerto. They were



Copland during production of "The Heiress"

COPLAND AND THE MOVIES
A Film Festival at Tanglewood

Sunday, July 23–Wednesday, July 26, at 9 p.m. in Seiji Ozawa Hall

Free Admission

On four successive nights this summer, as part of its Copland Centennial Celebration, Tanglewood is pleased to present six of the eight films for which Aaron Copland wrote the music, all at 9 p.m. in Seiji Ozawa Hall.

Sunday, July 23—"THE HEIRESS" (1949; 115 minutes)

William Wyler directed this version of Henry James's classic novella, *Washington Square*, about New York society in the gay '90s. Olivia de Havilland won an Oscar for her portrayal of the shy heiress Catherine Sloper. The young Montgomery Clift is her fortune-hunting suitor, Morris Townsend. Copland won an Oscar for his score.

Monday, July 24 —"THE CUMMINGTON STORY" (1945; 15 minutes) and "OUR TOWN" (1940; 90 minutes)

"The Cummington Story" was produced by the Office of War Information for distribution abroad; according to Howard Pollack's recent Copland biography, it "traces the temporary settlement of a group of Eastern European refugees in a quintessentially American town." Directed by Sam Wood, "Our Town" is a charming screen version of Thornton Wilder's lyrical treatment of life *ca.* 1900 in the New England town of Grover's Corners.

Tuesday, July 25—"THE CITY" (1939; 45 minutes) and "THE RED PONY" (1948; 88 minutes, Technicolor)

Produced by the American Institute of Planners, "The City" was first shown at the 1939 New York World's Fair and is now regarded as a landmark documentary film and an important "text" in the evolution of urban planning. The music represents Copland's first film score. "The Red Pony," based on John Steinbeck's 1945 novella of life on a California ranch *ca.* 1910, was Copland's third collaboration with director Lewis Milestone and their second film adaptation of Steinbeck. Robert Mitchum is memorable as ranch hand Billy Buck.

Wednesday, July 26—"OF MICE AND MEN" (1939; 107 minutes)

The first of Copland's three collaborations with Russian-born director Lewis Milestone, this screen version of John Steinbeck's 1937 novella features Burgess Meredith as George and Lon Chaney, Jr., as Lennie. Copland received two Oscar nominations (Best Score and Best Original Score) for his score—his first score to a feature film.

commissioned by Serge Koussevitzky, who, as conductor of the BSO from 1924-1949, championed Copland's works as part of an "American Renaissance" in classical music. Copland's friend, composer Elliott Carter (in residence at Tanglewood this summer) remembers how Copland and Koussevitzky treated musical identity: "Part of being Aaron Copland was being an American composer. This was very much encouraged by Koussevitzky, who believed there should be an American world just as there had been a Russian world."

Who would lead this American Renaissance? Copland encountered unexpected competition from George Gershwin and the success of *Rhapsody in Blue*. In Two Pieces for Violin and Piano—"Nocturne" and "Ukelele Serenade" (1926) [**August 11 and July 28 Prelude Concerts, respectively**, the former in its 1976 arrangement for clarinet and piano], Copland responded with blues-inflected melodies and "cubistic" (Copland's term) syncopations. In the 1930s he refined this approach in the *Short Symphony* (1932-33), later adapted as Sextet for Clarinet, Piano, and String Quartet (1937) [**July 2 Boston Symphony Chamber Players Concert**].

Despite his fame Copland could only piece together a spartan livelihood from commissions, fellowships, patronage, and part-time teaching. A leader among his peers, he wrote articles promoting their music. *Lento Molto* (the second of Two Pieces for String Quartet, 1928) builds on hymn-tune idioms pioneered by Roy Harris and Virgil Thomson [**July 21 Prelude**]. Copland assumed an expressionistic posture in *Vitebsk, Study on a Jewish Theme* (1928), a trio for piano, violin, and cello inspired by the Yiddish play, *The Dybbuk*, which he saw (in English) in 1926 [**July 7 Prelude**]. He explored introspective idioms further in the Piano Variations and Elegies for Violin and Viola (1932-33) [**August 4 Prelude**]. With a theme borrowed from a Yiddish folksong, *Vitebsk* also foreshadows Copland's increasing involvement with folk music. His subsequent use of Mexican folk song in *El Salón México* and Cuban popular dance rhythms in the two-piano piece *Danzón Cubano* (1942) [**August 14 TMC Concert**] reaffirms this direction.



Copland with fellow composers Lukas Foss and Elliott Carter, mid-1960s

Yet these works hardly prepare us for Copland's great trilogy of ballets, *Billy the Kid, Rodeo*, and his masterpiece, *Appalachian Spring* (1943-44). They translate into sound the metaphorical domain of landscape as a symbol of national character—where vastness and open air capture our mythic innocence and the solitude we associate with freedom. Copland accomplished this by treating American folk music as existential material—quoting tunes to be sure, but also deriving luminous harmonies from its common chords. In the late 1930s and '40s, when the Great Depression and World War II made citizenship matter more than ethnicity, the "folk" symbolized democracy and authenticity. Responding as well to an "urban folk revival" (the discovery of American folk music by a national audience), Copland described his esthetic in the comfort-language of quilts: "homespun," "plainness," and "usefulness." It influenced several compositions from this period, among them a work for chamber orchestra, *Quiet City* (1940) [**July 7 BSO Concert**] and the Sonata for Violin and Piano (1942-43) [**July 5 Chamber Concert**].

Copland was at the top of his form in the early 1940s. Financially secure at last from the success of his film scores (among them *Our Town* and *The Red Pony* [**August 5**

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POPS CONCERT]) and regarded as America's unofficial "composer laureate," Copland traveled for the State Department and fulfilled commissions for patriotic works. The *Lincoln Portrait* and *Fanfare for the Common Man* (1942) come from the War Years, as does the Third Symphony (1944-46) [AUGUST 20 TMC ORCHESTRA CONCERT]. At once grave and optimistic, introspective and civic, it expressed home-front culture, appropriately reprising the *Fanfare* for its finale. Copland struck a similar elegiac tone in the choral work *In the Beginning* (1947) commissioned by Harvard University [AUGUST 25 PRELUDE].



With Leonard Bernstein and Seiji Ozawa, 1988

Life loosened at the seams for Copland in the late 1940s. The post-war revival of Arnold Schoenberg's twelve-tone method disquieted him, and cold-war politics brought trouble. Public hostility incurred by his participation in the Cultural and Scientific Conference for World Peace (1949), which was seen as a Communist propaganda event, foreshadowed persecutions in the mid-1950s from Senator McCarthy and the House Committee on Un-American Activities. Shortly after this conference an intrepid Copland adopted twelve-tone approaches in the Quartet for Piano and Strings (1949-50) [JULY 7 PRELUDE], as he would later in the orchestral work *Inscape* (1967) [AUGUST 14 TMC ORCHESTRA CONCERT]. It is hard today to recapture the meaning of this shift. Was he expressing solidarity with composers behind the "Iron Curtain" where atonal music was outlawed? Was he jumping on the bandwagon of youth or acting from deeply felt musical imperatives? Once Copland noted how the instability of twelve-tone music suited the anxiety of the times; he also said he wanted to "freshen up his harmonies." Some of his cold-war modern work combines dissonant chords with older Baroque forms, as in the orchestral piece, *Connotations* (1962). In the chamber concerto for solo strings, Nonet (1960) [AUGUST 18 PRELUDE], the tonal language is "refreshed" but once again largely consonant.

Copland struggled to maintain productivity in his advancing years, completing very few pieces after 1970. For the Duo for Flute and Piano (1971) he resurrected musical sketches from the 1940s [JULY 28 PRELUDE]. Yet the elliptical counterpoint in two late works, *Threnodies* for flute and string trio (1972, 1973), shows a still active musical imagination [ALSO JULY 28].

Copland consistently sought to clarify his individuality in music. Elliott Carter speaks about this: "Aaron was really the arbiter of taste of contemporary music by saying that a composer must have some personal character. Aaron gradually sharpened his point of view about his personality, and developed it considerably. He wrote Aaron Copland's music as soon as he found out what it was." Copland continued to "find out" throughout his long career, entrusting the fate of both his public and private music to the same process of inner exploration. How fortunate we are that Copland's peculiar genius enabled him to use himself as a medium of one through which the many could collectively experience an "American sound. "

A Matthews Distinguished University Professor at Northeastern University in Boston, Judith Tick is the author of *Ruth Crawford Seeger–A Composer's Search for American Music* and, with Gail Levin, co-author of the forthcoming *Aaron Copland's America–A Cultural Perspective*, being published in conjunction woth the exhibition of that title at the Heckscher Museum of Art in Huntington, New York (November 4, 2000–January 1, 2001).

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Jacques Zoon, flute
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Richard Svoboda, bassoon
James Sommerville, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with MARYLOU SPEAKER CHURCHILL, violin
MARTHA BABCOCK, cello
BURTON FINE, viola
KEISUKE WAKAO, oboe
SCOTT ANDREWS, clarinet
CHRISTOPHER O'RILEY, piano

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Tarantella. Presto vivace

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COPLAND — Sextet for clarinet, piano, and string quartet

Allegro vivace
Lento
Finale

Messrs. ANDREWS and O'RILEY; Mr. LOWE, Ms. CHURCHILL, Mr. ANSELL, and Ms. BABCOCK

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Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

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Allegretto
Menuetto; Allegretto: Trio
Adagio ma non troppo
Adagio—Allegro

Mr. LOWE, Ms. CHURCHILL, Mr. ANSELL, Mr. FINE, and Ms. BABCOCK

The Boston Symphony Chamber Players can be heard on Nonesuch, Deutsche Grammophon, RCA, Philips, and New World records

Notes

Today we think of **BENJAMIN BRITTEN** (1913-1976) primarily as a composer of vocal music—of operas, choral works, church parables, canticles, folksong arrangements, the *War Requiem*, and so on. Even works with "instrumental" titles, like the *Spring Symphony*, are in fact primarily vocal compositions, however brilliant and colorful the instrumental part. But eighteen of Britten's first twenty-five large works are for instruments alone, and they were generally bigger and more noticeable pieces than the vocal works of the time.

Britten composed the Sinfonietta, his first published work, in 1932, while still at the Royal College of Music; he dedicated the score to his teacher Frank Bridge. Already the young composer had demonstrated a natural gift of melodic invention. The Sinfonietta was in part an attempt to harness this gift into a more intricately constructed treatment. Specifically influenced by Schoenberg's Chamber Symphony No. 1, particularly in its elaborate thematic working-out of motivic germs, Britten clearly wished to create an English music with a greater thematic intricacy than the sometimes meandering tunefulness of the tradition he had inherited.

A pentatonic horn call (reminding the listener of Schoenberg's opening, though the latter's perfect fourths are more dangerous in their destruction of a tonal sense) provides the material from which the young composer mines the tiny germinal elements that make up the Sinfonietta's thematic language. Already Britten is willing to expand the

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tonal procedures of his free sonata-form first movement, to play with harmonic ambiguities, but never to dispense with tonality altogether. The slow movement's variations bring an air of nostalgia and gentler, triadic harmonies. The finale is a Tarantella cast as a *moto perpetuo* in which the fast surface activity unwinds the musical material slowly and gradually.

While the Sinfonietta may not yet reveal the expressive possibilities of Britten's melodic poignancy—especially as it came to be revealed in his operas—it certainly demonstrates a command of structure and form that can only be envied in a composer not yet turned twenty.

* * * * *

The earliest scores of **AARON COPLAND** (1900-1990) seemed to move in the direction of difficulty and severity. After the Symphony for Organ and Orchestra came *Music for the Theatre*, the often jazzy Piano Concerto, the severe *Symphonic Ode* (composed for the Boston Symphony Orchestra's fiftieth birthday), and the granitic Piano Variations. These were followed by a work on which Copland expended nearly two years (1932-33) to make it as perfect as possible, the *Short Symphony*. The piece had a running time of only fifteen minutes, but it proved a tough nut to crack for the orchestras of the 1930s. Its complex irregular rhythms running almost without break were extremely tricky, and its spare texture meant that any error or miscalculation on the part of the perform-



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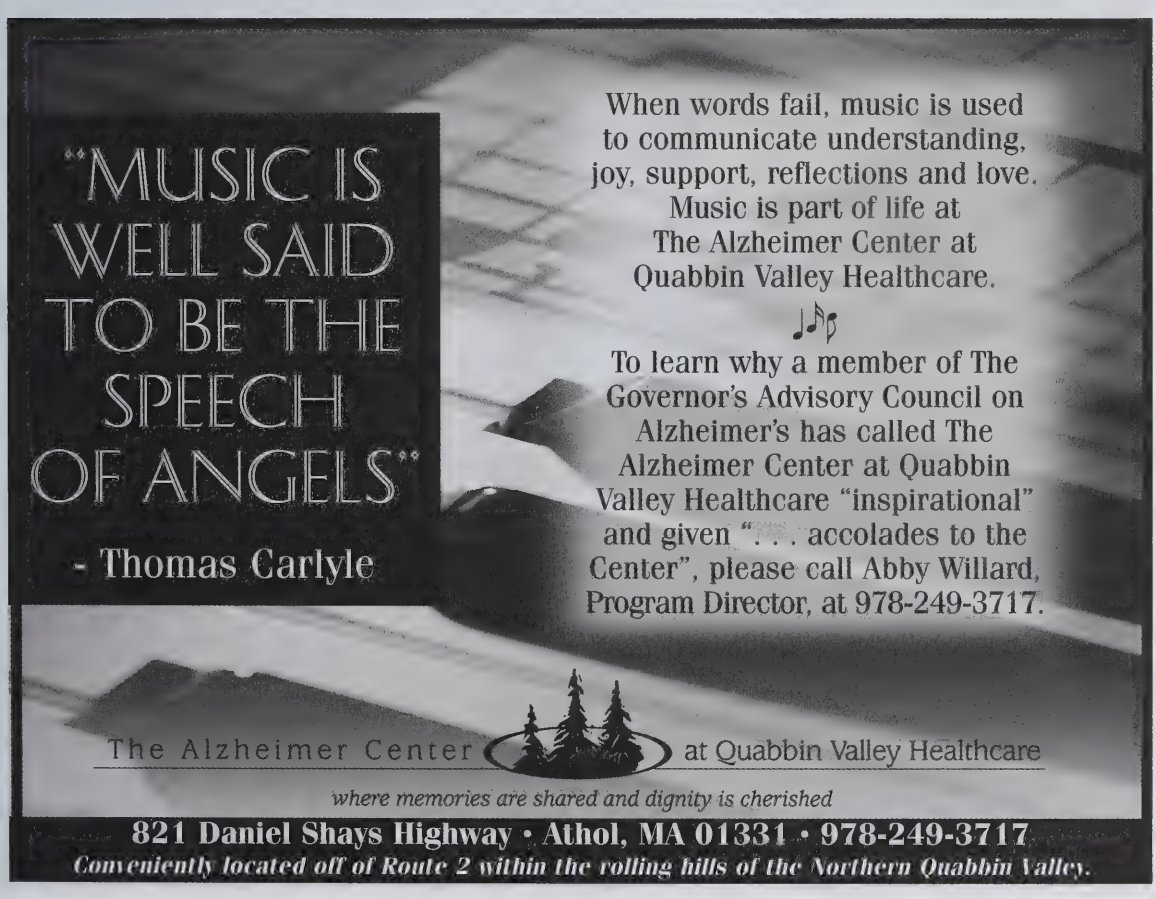
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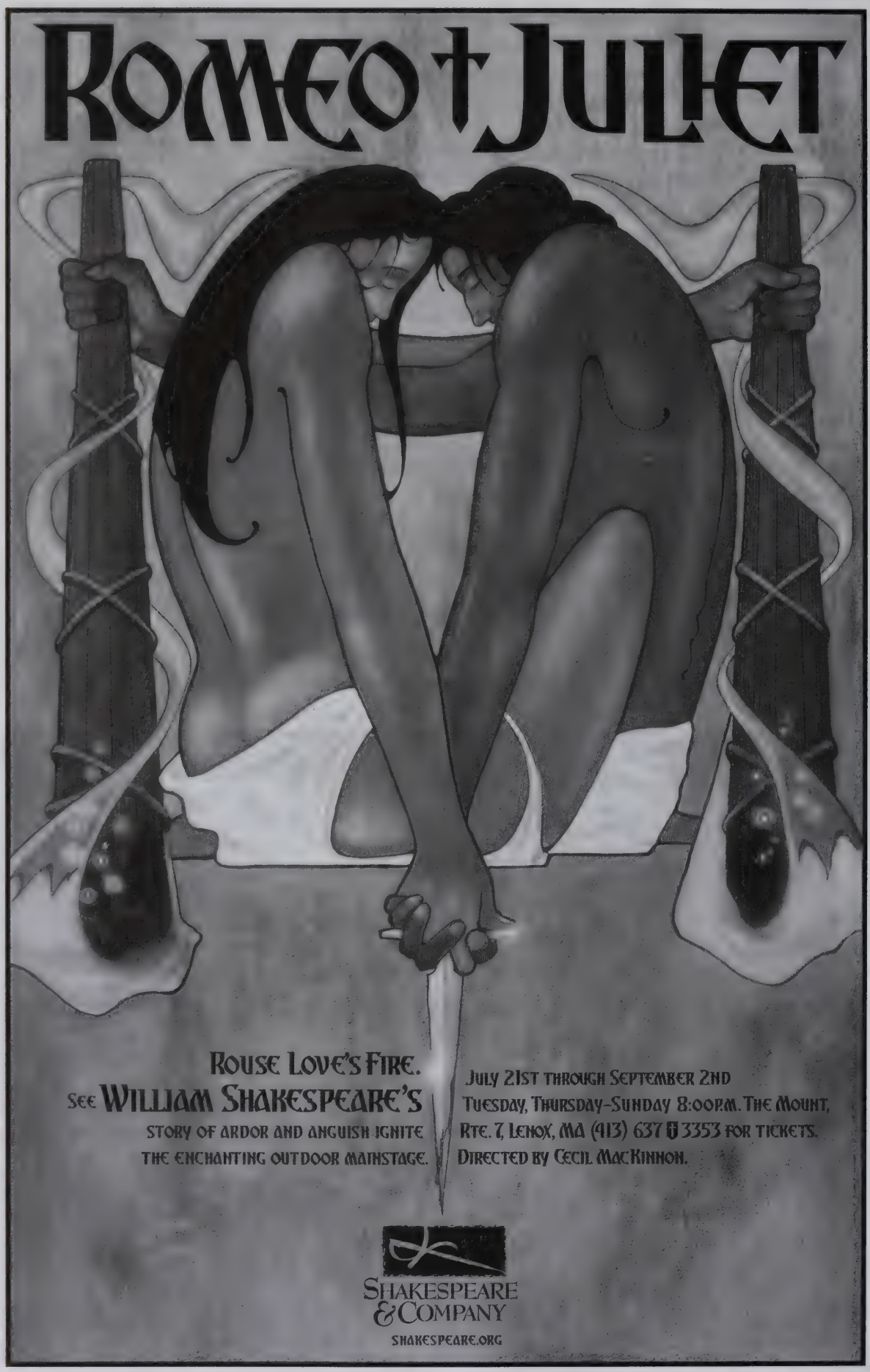
ers would be readily noticeable. It was a sobering experience for Copland when two firm devotees of contemporary music—Leopold Stokowski in Philadelphia and Serge Koussevitzky in Boston—both cancelled projected performances on the grounds that they could not afford sufficient rehearsal time. (In the end the work was premiered in Mexico by Carlos Chávez late in 1934).

In hopes of encouraging more hearings of this music by which he set such store, Copland arranged the *Short Symphony* in 1937 as a sextet. That version was quickly performed and remains the most frequent medium in which the piece is heard. The piece is cast in three movements (fast–slow–fast) played without pause. Copland thought, at one time, of naming the entire symphony "The Bounding Line" because the listener is most conscious of the athletic, leaping melody; that title is particularly apt for the scherzo-like first movement. The second movement is denser in texture and moves from an intense opening section through a contrasting lyrical song back to the intensity of the beginning. The last movement reverts again to the athleticism of the first, now colored by the expressive possibilities opened up in the middle of the score.

* * * * *

WOLFGANG AMADÈ MOZART (1756-1791) was not the first composer to write string quintets, but the genre was still a new one, without established conventions, when he turned to it in 1787 for two masterpieces in C major and G minor (K.515 and 516, respectively), both works of extraordinary scope and expressive power. The addition of a second viola to the well-established medium of string quartet gives new opportunity for richness of sound in the middle of the texture, since violas can serve simultaneously as melody and accompanying instruments. It is not clear why Mozart turned to quintet composition at this time, and almost completely away from the creation of symphonies and concertos, which had dominated his output in the years immediately pre-




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ceding. Suggestions that he may have been angling for a position with the chamber-music-loving King of Prussia are unconvincing, since Mozart made no evident attempt for several years to communicate these works to that monarch. Most likely he simply wanted to work in relatively uncharted territory, employing a genre that could be intensely personal (unlike the more "public" symphony or piano concerto) while at the same time offering greater fullness of sound than the string quartet.

Mozart entered the C major quintet in his catalogue of works on April 19, 1787; the G minor work followed less than a month later, on May 16. The closeness of dates suggests that he conceived them as a contrasting pair, one expansive and brilliant (K.515 is by far the longest four-movement work that he ever wrote, exceeding the average length of the other string quintets by some 400 measures), the other inner-directed and plaintive. Each, in its own way, is a peerless masterpiece of chamber music technique and personal expression.

In the spring of 1787 Mozart seems to have been morbidly obsessed with death. On April 4 Wolfgang wrote a letter to his father Leopold (who was himself in the early stages of his final illness), lamenting the death of his friend Count August von Hatzfeld, a gifted musician of Wolfgang's age:

> I have now made a habit of being prepared in all the affairs of life for the worst. As death, when we come to consider it closely, is the true goal of our existence, I have formed, during the last few years, such close relations with this best and truest friend of mankind, that his image is not only no longer terrifying to me, but is indeed very soothing and consoling.

This dark, even fatalistic mood may well have entered into the quintet that he composed in Vienna even as Leopold lay dying in Salzburg, though we certainly do not need to know this fact to be aware of the extraordinarily personal quality of the musical expression. Where the C major quintet had been spacious, the opening of the G minor work is compact, emphasizing a limited number of themes of narrow compass, often broken up into plaintive sighs. The violas, with their throbbing accompaniment, maintain a high level of tension, reinforced by the chromatic harmonies and broken by abrupt pauses. The suspense is fully sustained throughout the movement until the coda, when the life force seems about to die away.

The minuet that follows is also in the home key of G minor, thus continuing the mood of the opening. Strong chords on the offbeats at the ends of some phrases have an unsettling effect. One of the simplest and most magical touches comes at the opening of the Trio, where Mozart repeats the last four bars of the minuet, but now in G major instead of minor.

The Adagio in E-flat that follows is wonderfully yearning and romantic. The rich chordal texture of the hymnlike opening seems at first utterly tranquil, but soon little figures are tossed back and forth from top to bottom, and Mozart begins the expected modulation to the dominant key (B-flat), colored by tiny warning shudders in the second viola. The new key arrives—but in the *minor* mode, made more tense by the nervous repeated notes in the lower strings. Mozart seems about to reiterate the dark B-flat minor passage with a new cadence, but this leads to one of the great *frissons* in all of music: just when we expect a repeat of the previous outburst, the first violin soars up to a D-natural, the highest note heard so far in the movement, to turn the darkness of minor to a sweetly ecstatic song in B-flat *major*. This is only enriched in the next phrase when the first viola and the violin sing in imitation.

All through the slow movement the instruments have been muted. When they remove the mutes to start the Adagio introduction to the last movement, they add a newly piercing quality to the poignant lamentation that is in store. The great Mozart scholar

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MOBY DICK: BORN IN THE BERKSHIRES

Hermann Abert notes a relationship between this somber passage and the moment in *Die Zauberflöte* when Tamino and Pamina reach the "gates of dread" before undergoing the fearsome ordeal of fire and water from which they are able to emerge into the light of a happy future. Although that great scene was still four years in the future when Mozart composed this quintet, the finale has something of the same effect: a spiritual pilgrimage through doubt and difficulty finally ending as the sun bursts through to a lighthearted 6/8 Allegro that bespeaks the fullness of human joy.

—Notes by Steven Ledbetter

ARTISTS

To read about the **Boston Symphony Chamber Players**, see page 9.

Christopher O'Riley



American pianist Christopher O'Riley enjoys a thriving concert career performing a broad repertoire ranging from music of the English Renaissance to contemporary works to such popular forms as the tango. He performs regularly throughout America, including frequent engagements at Lincoln Center and the Kennedy Center. Internationally he has appeared in London, Paris, Vienna, Hong Kong, and Melbourne, Australia. Honors include top prizes at the Van Cliburn, Leeds, Busoni, and Montreal competitions, as well as an Avery Fisher Career Grant and the Andrew Wolf Memorial Chamber Music Prize. As an emerging young pianist, he enjoyed the sponsorship of Young Concert Artists, the Xerox/Affiliate Artists Program, and the Pro Musicis Foundation. Among his releases is an all-Stravinsky disc on Elektra Nonesuch. He also joined James Galway on a recent RCA Victor Red Seal release of French flute and piano repertoire. Other discs include a Busoni album; Ravel's solo works; the Beethoven piano sonatas; a collaboration with cellist Carter Brey, "Le Grand Tango"; and the premiere recording of P.D.Q. Bach's *The Short-Tempered Clavier*. He frequently performs with the orchestras of Boston, Los Angeles, New York, San Francisco, Philadelphia, Minnesota, and St. Louis, among others, and was featured soloist with the Ulster Orchestra on its first American tour in 1992. Mr. O'Riley established "Los Tangueros," a partnership with Argentine pianist Pablo Ziegler that tours with a program of Astor Piazzolla's tangos. In the spring of 1999 he began a Chekhov/Scriabin collaboration, "Vers le Flamme," with choreographer Martha Clarke; this has toured to such European and United States venues as Jacob's Pillow, Lincoln Center, the Kennedy Center, the Krannert Center (Champagne/Urbana), and the University Musical Society in Ann Arbor. He also hosts the Public Radio International program "From the Top," which showcases young musicians, and he has twice participated in the "Absolut Concerto" concerts at Avery Fisher Hall, premiering works of Richard Danielpour and Michael Torke. Next season he performs Michael Daugherty's *Le Tombeau de Liberace* with both the Detroit Symphony and the Saint Paul Chamber Orchestra. He has premiered works by Aaron Jay Kernis, including *Still Movement with Hymn* (recorded for Decca's Argo label), and *Superstar Etude No. 1*, inspired by Jerry Lee Lewis. Mr. O'Riley's other recordings include an Albany release of pieces by John Adams, Robert Helps, Todd Brief, and Roger Sessions, and a disc of solo and chamber works by Danielpour for Koch International. Mr. O'Riley holds an Artist's Diploma from the New England Conservatory of Music, where he studied with Russell Sherman.

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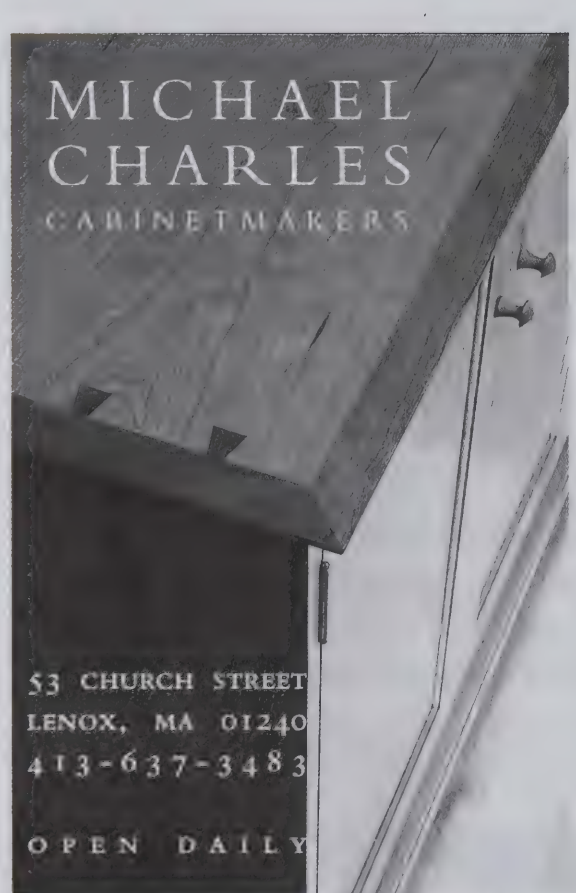
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- Allegro molto
- Andante
- Allegro vivo
- Allegro quasi presto

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- IV. Interlude
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- VI. Dance of fury, for the seven trumpets
- VII. Cluster of rainbows, for the Angel who announces the end of Time
- VIII. Praise to the Immortality of Jesus

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Notes

Widely considered France's foremost art song composer, GABRIEL FAURÉ (1845-1924) also had a gift lacked by most master miniaturists: he understood how to avoid lyric closure when working in large narrative forms. As a result, his extended chamber scores display qualities of symphonic breadth, emotional variety, and structural tough-mindedness. These merits were already evident in Fauré's first chamber work, the Violin Sonata No. 1 in A major, Opus 13, composed in the summer of 1875. Unfortunately, the thirty-year-old composer had yet to make a reputation, and so could not find a French publisher for the work. An intermediary who sent it to Breitkopf & Härtel in Leipzig the following year received this curious reply: "The Sonata is undoubtedly remarkable and pleases us very much; however Fauré's name is unknown in Germany. If we had to pay a normal honorarium, we would have the greatest difficulties in covering our costs. Thus we could only engrave the Sonata if Monsieur Fauré agreed to waive any fee." Fauré accepted this insulting arrangement, and the Violin Sonata was already in the shops when it received its premiere on January 27, 1877, in Paris, presented by the violinist Marie Tayau with Fauré as pianist.

In husbanding the resource of his perfervid opening theme, Fauré is superbly judicious. This melody is introduced by piano alone, and the violin entrance brings a new element of vulnerability and malleability to the musical expression. In the development, the theme appears in meditative canon; not until the beginning of the recapitulation does it become a vehicle for passionate violin song. During the coda, it is transformed again, in luminous violin tranquillity. Fauré's slow-movement theme is a complex of two melodic elements. These are designed to make a very different expressive effect when the violin and the piano exchange parts. Initially heard as a doleful lament, the theme is

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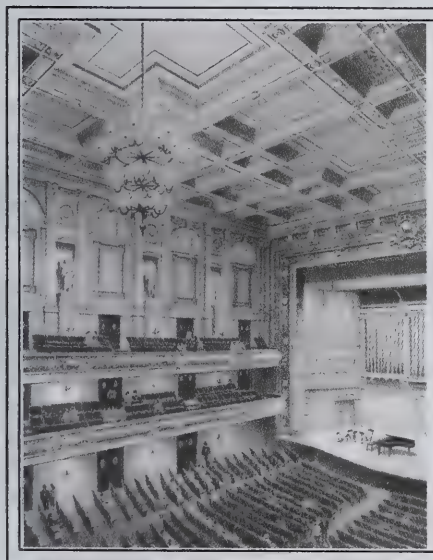
transfused with rarefied serenity in the movement's central portion, through iridescent harmonies and instrumental colors. After this episode, Fauré realizes that reprising the theme in its dark original form would be psychologically false—instead, he allows his consoling subsidiary theme to dominate the rest of the movement.

The quicksilver scherzo intersperses pattering staccatos with chordal jolts in constantly shifting rhythms. A broad melody superimposed over the vibrations and twitches prepares us for the central Trio, where Fauré's noble melody approaches tragic proportions. His puckish transition back to the opening is a risk—mishandling such an episode could retrospectively trivialize the Trio—but Fauré avoids any pitfalls. Basing the rondo finale on a leisurely songful melody, Fauré provides animation with impassioned outbursts and by superimposing a distinctive duple rhythm over the movement's middle episode. In the coda, a whispered violin *moto perpetuo* feints toward an illusory quiet ending before the final climax.

* * * * *

AARON COPLAND's work went through several stages—early flirtations with jazz, hard-edged, dissonant modernism, accessible folksiness, and twelve-tone rigor. Yet each of these clearly progressed from the same musical mind, works of each period and style demonstrating the same attention to craft, the same concern for direct expression of the composer's ideas, however simple or complex they might become. It was during the late 1930s and early '40s that Copland (1900-1990) turned out a growing string of works in a consciously simple style, often based on folk tunes, with few harmonic or rhythmic complexities of the kind that had befuddled critics and some conductors in his works of the 1920s and early '30s. Some of this was music written for the films—a version of Thornton Wilder's *Our Town*, for example, where folksiness exactly suited the New England small town setting; and sometimes it was intended to address a mass audience with a patriotic message, whether in *Fanfare for the Common Man* or the *Lincoln Portrait*.

In his autobiography, written with Vivian Perlis, Copland commented that he was in no mood in 1943 to compose "a dissonant or virtuosic work" and did not want to use folk materials either. But he had become aware that "certain qualities of the American tune" had become a part of his language over the preceding five years or so, and that this is echoed throughout the sonata, despite the fact that the musical material is all original. The composer's own description is usefully compact and direct:



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Serge Koussevitzky (above)
Lucien Wulsin II (left)

Wulsin, whose family had French-European roots, became good friends with Koussevitzky, who had lived in France in the early 1920s. It was this friendship, combined with noted Baldwin piano quality, that initiated the time-honored Baldwin-Tanglewood tradition.



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It is composed in the usual three movements, with the last two to be played without pause. The first movement, based on an eight-note phrase with the interval of a fourth prominent, alternates in mood between a tender lyricism and a more rapidly paced section. Changes in timing occur throughout; in fact, the strong feeling of contrasting moods in the composition is achieved mainly through rhythmic changes. The second movement, in a simple ABA form with two-part counterpoint between the instruments, is calm and bare in outline. The scherzo-like third movement is characterized by irregular rhythms and a strong penetrating melody. The Sonata ends with a short coda that refers back to the theme of the opening movement.

Copland dedicated the work to a friend who had just died while on duty in the South Pacific. He played through it with David Diamond in a private performance for friends at his New York loft, and also took part as the pianist in the first public performance, at Town Hall on January 17, 1944. The violinist was Ruth Posselt, the wife of then BSO concertmaster Richard Burgin. Olin Downes, in the *Times*, found it "poor and characterless," but Virgil Thomson, in the *Herald*, declared, "It has a quality at once of calm elevation and of buoyancy that is characteristic of Copland and irresistibly touching."

* * * * *

The French composer, teacher, and organist **OLIVIER MESSIAEN** (1908-1992) wrote his extraordinary *Quartet for the End of Time* under equally extraordinary circumstances. In June 1940, Messiaen was among a group of French soldiers captured by the Germans. Sent to Stalag VIII-A in Saxony, he there met a violinist, clarinetist, and cellist for whom he composed a piece that ultimately became the fourth-movement Interlude of the *Quartet for the End of Time*. Having finished the quartet in January 1941, Messiaen joined his three captive-colleagues for the first performance that January 15, before an audience of 5,000 prisoners from France, Belgium, Poland, and elsewhere.

Messiaen's quartet was inspired by the Biblical vision of the Apocalypse in the tenth chapter of *Revelation*, wherein "an angel, full of strength, descending from the sky, clad with a cloud, covered with a rainbow...lifted his hand to the sky and swore by Him who lives in the centuries of centuries saying: *There shall be no time.*" The Biblically symbolic absence of time is also reflected in the music, which, by virtue of its slow tempos and irregular rhythms, lacks a regular pulse. Other hallmarks of Messiaen's musical style and language also evident in the *Quartet for the End of Time* are his remarkable and evoca-

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tive use of musical color, his lifelong fascination with birdsong (here represented for the first time in his musical output), and his underlying Christian faith (which Messiaen himself once called "the most important aspect" of his music).

Following the war, Messiaen applied his unique treatment of musical colors and rhythms, along with his continuing interest in birdsong, to several works concerned with the qualities of *human* (as opposed to purely Christian) love in all of its aspects. Noteworthy among these works was his massive *Turangalîla-symphony*, an extended musical reflection on love inspired by the legend of Tristan and Isolde, and aspects of Hindu mysticism. The work's title derives from a compound Sanskrit word meaning many things at once: a song of love, a hymn to joy, and the play of the cosmos, encompassing time, movement, life, and death. Messiaen wrote *Turangalîla* in response to a commission from Serge Koussevitzky for the Boston Symphony Orchestra, which gave the world premiere in 1949 under Leonard Bernstein's direction. Decades later, all of the elements so important to Messiaen's world-view would come together in the composition that marked the culmination of his life's work, the six-hour opera *St. Francis of Assisi*, commissioned from Messiaen by the Paris Opera in 1975, composed to his own libretto, and premiered in November 1983 under the direction of Seiji Ozawa.

The composer's own words—excerpted from the preface to his score—are the best guide to the music of his *Quartet for the End of Time*:

> **I. Liturgy of crystal.** Between three and four in the morning, the waking of the birds; a solo blackbird or nightingale improvises, surrounded by sounding dusts, by a halo of trills lost high up in the trees. Transpose this to the religious plane: you hear the harmonious silence of Heaven.
>
> **II. Vocalise, for the Angel who announces the end of Time.** The first and third parts (very short) conjure the power of this strong angel, covered with a rainbow and clad with clouds, who sets one foot on the sea and the other on the earth. The "milieu": the impalpable harmonies of heaven. In the piano: soft cascades of blue-orange chords, surrounding the plainsong-like chant of the violin and cello with their distant chime.
>
> **III. Abyss of the birds.** Solo clarinet. The abyss is Time, with its sadness, its weariness. The birds are the opposite of Time; this is our desire for light, stars, rainbows, and jubilant vocalises.
>
> **IV. Interlude.** A scherzo, more extrovert than the other movements, but melodically suggestive of them.



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V. Praise to the Eternity of Jesus. Jesus is here considered as the Word. A long phrase, infinitely slow, in the cello, magnifies with love and reverence the eternity of the powerful yet mild Word, "whose years shall not get used up."..."In the beginning was the Word, and the Word was with God, and the Word was God." [Gospel According to John, I:1]

VI. Dance of fury, for the seven trumpets. Rhythmically, the most characteristic movement. The four instruments in unison [suggest] gongs and trumpets (...the trumpet of the seventh angel announces the consummation of God's mystery)... Listen especially to the terrible fortissimo of the theme in augmentation, and the registral changes to its different notes, at the end.

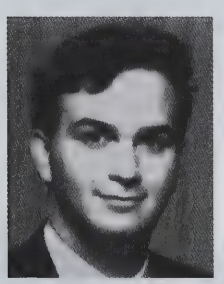
VII. Jumble of rainbows, for the Angel who announces the end of Time. Bringing back certain passages from the second movement. The Angel full of strength appears, and especially the rainbow that covers him (the rainbow, symbol of peace, of wisdom, of all luminous and tonal vibration). In my dreams, I hear and see classes of chords and melodies, familiar colors and shapes; then, after this transitory stage, I pass into the unreal and undergo with ecstasy a wheeling, a giratory compenetration of super-human sounds and colors. These swords of fire, these orange-blue lava-flows, these sudden stars: behold the jumble, behold the rainbows!

VIII. Praise to the Immortality of Jesus. A broad violin solo, counterpart to the fifth movement's cello solo. Why this second praise? It is addressed more specifically to the second aspect of Jesus, to Jesus the Man, to the Word become flesh, the immortal reborn one who imparts us his life. This is the whole of love...the ascension of man before God, of the child of God before his Father, of the creature made divine before Paradise.

—Notes by Benjamin Folkman (Fauré), Steven Ledbetter, (Copland), and Marc Mandel (Messiaen)

GUEST ARTISTS

Gil Shaham



Violinist Gil Shaham's 1999-2000 season included appearances with the Berlin Philharmonic, the Cleveland Orchestra, the Houston Symphony, the Israel Philharmonic, Munich's Bavarian State Orchestra and Bavarian Radio Symphony Orchestra, the Orchestre de Paris, the Philadelphia Orchestra, the Pittsburgh Symphony, and Rome's Santa Cecilia Orchestra, in collaboration with such conductors as Claudio Abbado, Mariss Jansons, Lorin Maazel, Zubin Mehta, Wolfgang Sawallisch, and David Zinman. Recital engagements included Carnegie Hall and several United States and European cities. In September 1998 he made his first tour of China, appearing with the orchestras of Beijing and Shanghai. An exclusive Deutsche Grammophon artist, Mr. Shaham has recorded concertos by Mendelssohn, Bruch, Paganini, Saint-Saëns, Tchaikovsky, Sibelius, and Wieniawski; Sarasate's *Zigeunerweisen*, and solo music of Schumann, Richard Strauss, Elgar, Ravel, Franck, Kreisler, Paganini, Saint-Saëns, and Sarasate. Best-selling releases include two collaborations with the Orpheus Chamber Orchestra—Vivaldi's *Four Seasons* (also on video) and "Romances for Violin and Orchestra"; "Paganini for Two" with guitarist Göran Söllscher; "Dvořák for Two" with his sister, pianist Orli Shaham, and two Grammy-nominated discs—the Barber and Korngold concertos, and the Prokofiev concertos—with André Previn leading the London Symphony Orchestra. In 1999 he won a Grammy Award for "American Scenes" with André Previn at the piano. Recent releases include a Grammy-nominated disc of Bartók's Violin Concerto No. 2 and two Rhapsodies for Violin and Orchestra with Pierre Boulez and the Chicago Symphony Orchestra, and Arvo Pärt's *Tabula Rasa* and *Fratres III*. He has recorded Messiaen's *Quartet for the End of Time* with Myung-Whun Chung, Jian Wang, and Paul Meyer for future release. Mr. Shaham was born in Champaign-Urbana, Illi-

nois, in 1971. In 1973 the family moved to Israel, where at age seven he began violin studies with Samuel Bernstein at the Rubin Academy of Music, where he was granted scholarships by the America-Israel Cultural Foundation. In 1981, while studying with Haim Taub in Jerusalem, he made debuts with the Jerusalem Symphony and the Israel Philharmonic. That year he began studying with Dorothy DeLay and Jens Ellerman at Aspen. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard, working with Ms. DeLay and Hyo Kang. He has also attended Columbia University. Mr. Shaham received the Avery Fisher Career Grant in 1990; he plays the 1699 "Countess Polignac" Stradivarius. Mr. Shaham lives in New York City with his wife, violinist Adele Anthony. Gil Shaham made his Boston Symphony debut at Tanglewood in August 1993 and rejoins the BSO at Tanglewood this coming Saturday for his fifth consecutive collaboration here with conductor John Williams.

Jian Wang



Jian Wang began to study the cello with his father at age four and at age nine entered the Shanghai Conservatory. He won international acclaim two years later when he performed Saint-Saëns's Cello Concerto with the Shanghai Symphony Orchestra. In 1979, at age ten, he was featured in the celebrated documentary film "From Mao to Mozart: Isaac Stern in China." Mr. Stern's support paved the way for him to enter the Yale School of Music, where he studied with Aldo Parisot. Jian Wang's first solo appearances in America in 1982 with the Shanghai Musical Group captured the attention of critics and public. In 1987 the Chinese government chose him as one of the soloists to be featured with the Central Philharmonic Orchestra of China on its first tour in the United States. He made his recital debuts in New York at Weill Recital Hall and in Israel at the Jerusalem Music Center. In 1988-89 he performed in Paris in a televised benefit concert for UNESCO. The following summer he participated in the celebration of Isaac Stern's seventieth birthday in San Francisco. During 1999-2000 he appeared with the Orchestre National de France, Orchestre National de Lyon, the Helsinki Philharmonic, BBC Scottish Symphony, and at the Edinburgh Festival, as well as in Taiwan and Singapore, in Japan on tour with the National Orchestra of China, and with the NHK Symphony and Myung-Whun Chung as part of that orchestra's seventieth-anniversary celebrations. Jian Wang's collaboration with Gil Shaham includes performances of the Brahms Double Concerto in North and South America and at the Verbier Festival, and in a recording of that piece with Claudio Abbado and the Berlin Philharmonic for Deutsche Grammophon. Past engagements have included the Zurich Tonhalle, Stockholm Philharmonic, Scottish Chamber,

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Gulbenkian, Detroit Symphony, and Minnesota orchestras. In April 1998 he premiered Philippe Hersant's Second Cello Concerto with the Montpellier Philharmonic. He also appears in recital and in chamber music worldwide, collaborating with such artists as Isaac Stern, Yefim Bronfman, Cho-Liang Lin, Li Jian, the Shanghai Quartet, and as part of a trio formed in 1994 with pianist Maria João Pires and violinist Augustin Dumay. Jian Wang's exclusive contract with Deutsche Grammophon will include recordings of the Haydn concertos with the Gulbenkian Orchestra under Muhai Tang; Messiaen's *Quartet for the End of Time* with Myung-Whun Chung, Gil Shaham, and Paul Meyer; a solo album; Brahms sonatas with Ms. Pires, and the complete Schubert and Schumann chamber music with Ms. Pires and Mr. Dumay. Jian Wang's instrument is a rare 1622 A&H Amati graciously loaned to him by the family of the late Mr. Sau-Wing Lam.

Paul Meyer



French-born clarinetist Paul Meyer has appeared with many of the world's major orchestras, working with many of the world's great conductors and composers. He has a concerto repertoire of almost one hundred works, including major contemporary pieces by Pierre Boulez, Morton Gould, and Hans Werner Henze, among others. Mr. Meyer gave the world premiere of Gerd Kuhr's Concerto with Ulf Schirmer conducting the Austrian Radio Symphony at the Salzburg Festival in 1991. In July 1994 he premiered a work written for him, Krysztof Penderecki's Clarinet Concerto, with the Sinfonia Varsovia led by the composer. In 1997 he premiered an arrangement for clarinet and orchestra of Penderecki's Viola Concerto, also with the composer conducting. With the Royal Concertgebouw Orchestra in May 1997 he premiered a concerto written for him by Luciano Berio, *Alternatim*, giving further performances in Paris, Berlin, Salzburg, and the United States. In March 2000 he premiered Michael Jarrell's Concerto for Clarinet with the Orchestre de Paris and Sylvain Cambreling. As a chamber musician Mr. Meyer has collaborated with Emanuel Ax, Pamela Frank, Yo-Yo Ma, Gidon Kremer, Maria João Pires, Jean-Pierre Rampal, Mstislav Rostropovich, Isaac Stern, Tabea Zimmermann, and Emmanuel Pahud, as well as the Cleveland, Emerson, Melos, and Takács string quartets. Mr. Meyer has recorded for Denon, CBS, Erato, Nonesuch, and BMG, including a recital disc with pianist Eric Le Sage, "French Clarinet Art"; a recording of Mozart, Copland, and Busoni with the English Chamber Orchestra; music of Weber and Fuchs with the Carmina Quartet, and Astor Piazzolla's *Concerto para Quintetto* with Gidon Kremer. He has recorded Messiaen's *Quartet for the End of Time* with Myung-Whun Chung, Gil Shaham, and Jian Wang for future release by Deutsche Grammophon. Although famous as a clarinetist, Mr. Meyer has also

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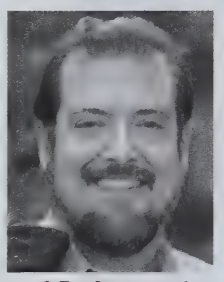
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established a conducting career in the last few years, conducting, among others, the Radio France Philharmonic Orchestra, the Ensemble Orchestral de Paris, the Nice Philharmonic Orchestra, the Prague, Munich, English, Scottish, and Geneva chamber orchestras, the Bilbao Symphony, and the Taipei Symphony Orchestra. Paul Meyer was born in Mulhouse in the Alsace region of France in 1965. Following his debut performance at age thirteen with the Orchestre Symphonique du Rhin, he went on to study at the Paris Conservatoire and at the Basler Musikhochschule. The winner of the French Young Musician's Competition in 1982 and the prestigious USA Young Concert Artists competition in 1984, he went on to give debut concerts in New York and consequently met the legendary Benny Goodman, whose influence and friendship played an important part in Paul Meyer's career and life.

Garrick Ohlsson



Since winning the 1970 Chopin International Piano Competition, American pianist Garrick Ohlsson has established himself in an unusually wide and eclectic repertoire, including some seventy works for piano and orchestra. During 1999-2000, Mr. Ohlsson performed concertos of Chopin, Mozart, Beethoven, Grieg, Brahms, Rachmaninoff, Copland, Barber, and Wilhelm Stenhammar, appearing with the New York Philharmonic, the National Symphony, the Philadelphia Orchestra, the Hollywood Bowl Orchestra, and the orchestras of Toronto, San Francisco, Oregon, Seattle, and Indianapolis. Recital appearances included New York, San Francisco, Atlanta, Newark, and Fort Worth. European engagements included a concert with the Orchestre de Radio France in Paris, a tour of Poland, and a tour of Spain. In addition to Tanglewood, he performs this summer at the Ravinia, Riverbend, Vail, Mostly Mozart, Skaneateles (NY), and Bellingham music festivals, as well as in Germany and Portugal. In 1999 Mr. Ohlsson launched a series entitled "Franz Liszt and the Art of the Piano," presented as part of Lincoln Center's "Great Performers," giving three recitals devoted to Liszt and composers who most influenced Liszt (Bach, Beethoven, Schubert). He continues to give all-Chopin recitals in the United States and Europe. As a chamber musician he has collaborated with the Cleveland, Emerson, Takács, and Tokyo string quartets, among other ensembles. With violinist Jorja Fleezanis and cellist Michael Grebanier he founded the San Francisco-based FOG Trio. Mr. Ohlsson can be heard on the Arabesque, RCA Victor Red Seal, Angel, Bridge, BMG, Delos, Hänssler, Nonesuch, Telarc, and Virgin Classics labels. He has recorded the complete solo works of Chopin, as well as music by Prokofiev, Bartók, Webern, Barber, Beethoven, Haydn, and Debussy, for Arabesque; the Copland Piano Concerto with Michael Tilson Thomas and the San Francisco Symphony for RCA Victor Red Seal, and concertos of Grieg, Tchaikovsky, and Rachmaninoff with Sir Neville Marriner and the Academy of St. Martin in the Fields for the Hänssler label. Garrick Ohlsson was born in White Plains, New York, where he began his piano studies at age eight. He attended the Westchester Conservatory of Music and at thirteen entered the Juilliard School. His teachers include, most notably, Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne, and Irma Wolpe. He won First Prizes at the 1966 Busoni Competition in Italy and 1968 Montreal Piano Competition. Since winning the gold medal at the 1970 Chopin International Piano Competition, he has made nearly a dozen tours of Poland. He was awarded the Avery Fisher Prize in 1994 and received the 1998 University Musical Society Distinguished Artist Award in Ann Arbor, Michigan. Mr. Ohlsson made his Boston Symphony debut at Tanglewood in August 1971 and appeared here most recently last August. This Sunday he will be soloist in Beethoven's *Emperor* Concerto with the BSO under the direction of Roberto Abbado.

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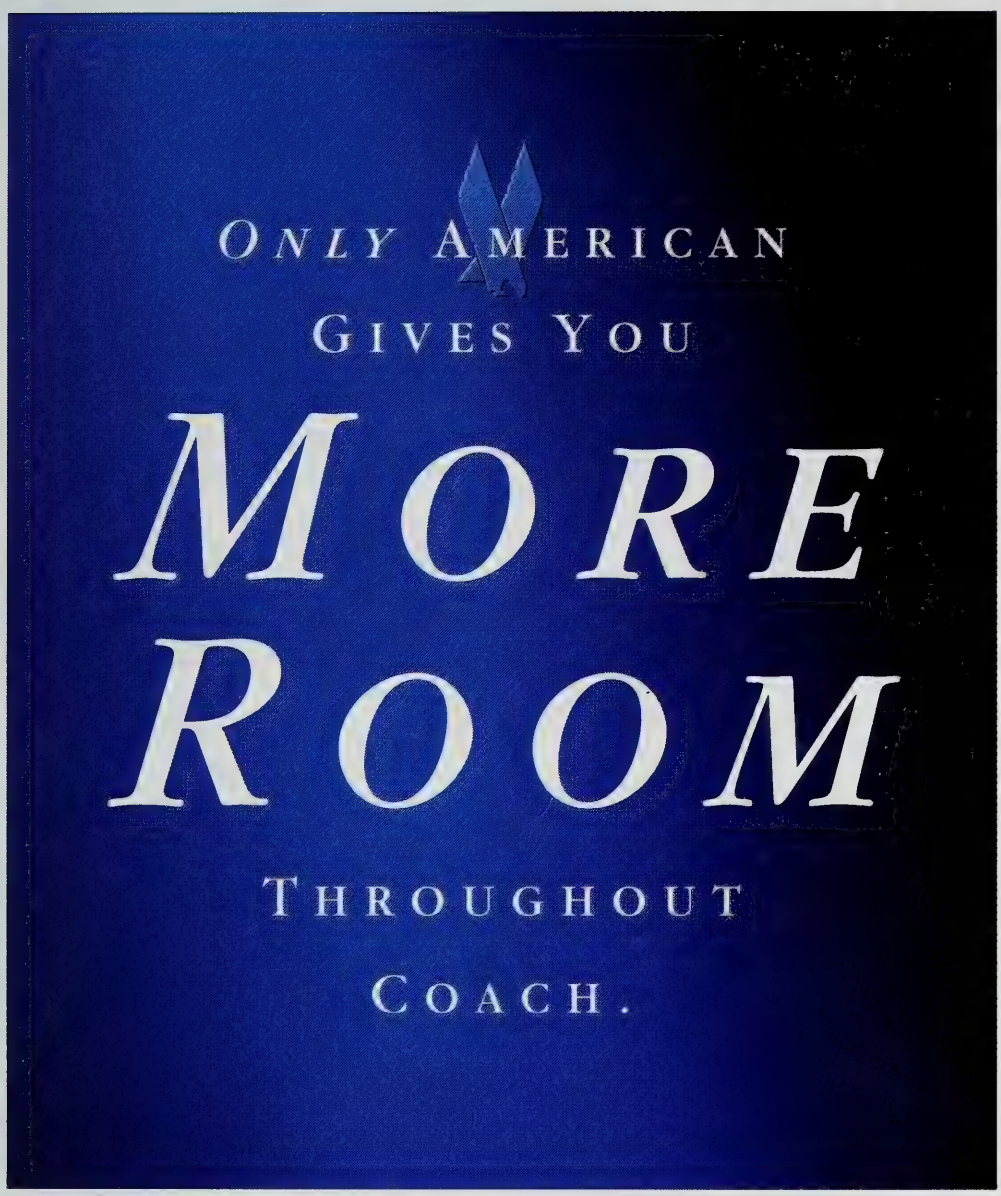
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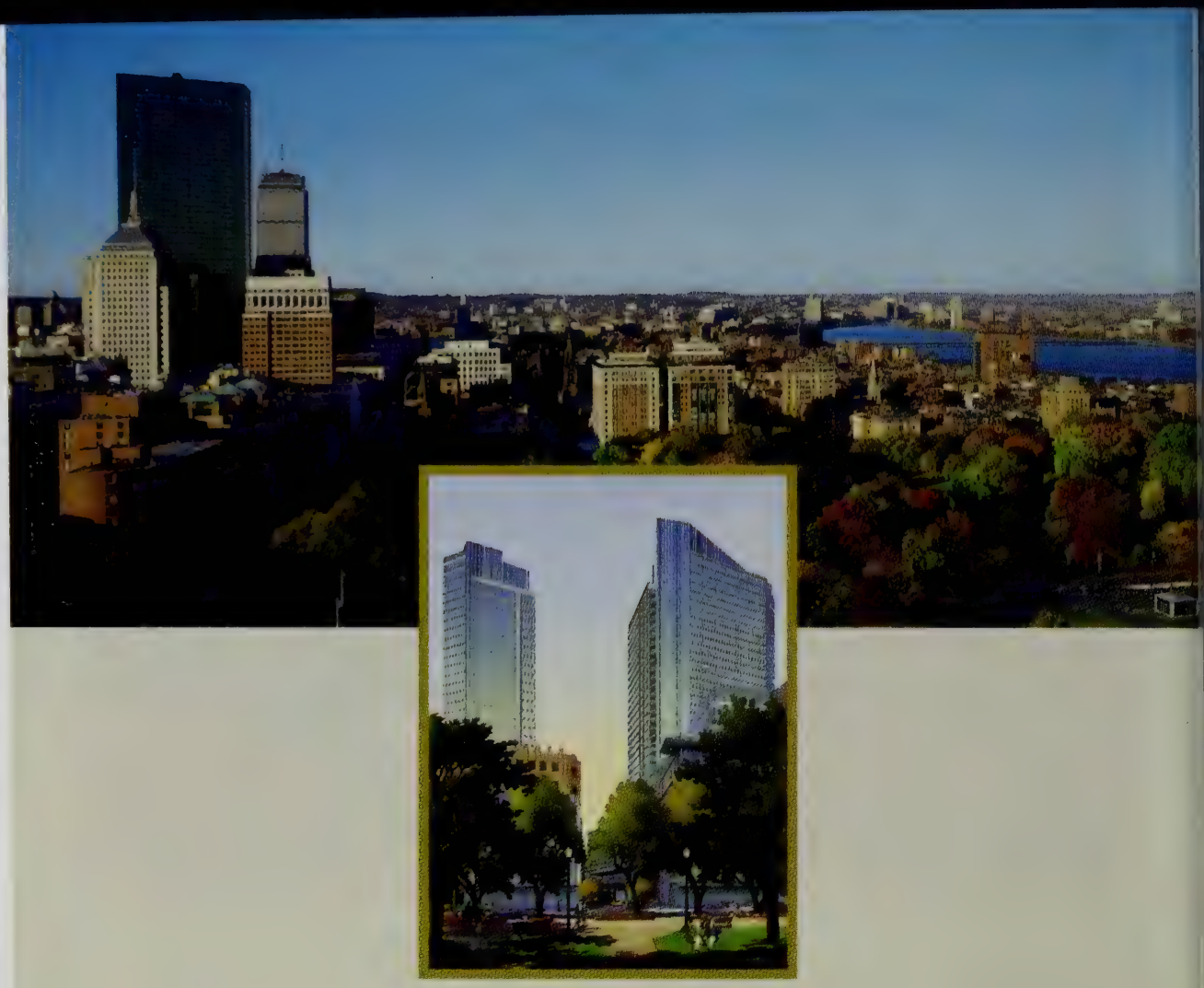


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Great Barrington, MA
♪Umlauf and Dunn CPA
Williamstown, MA

Advertising/Public Relations

Ed Bride Associates
Lenox, MA
Stuart H. Trott, Consultant
Manhassett Hills, NY

Antiques/Art Galleries

♪Coffman's Country Antiques
Great Barrington, MA
Country Dining Room Antiques
Great Barrington, MA
Tracy Goodnow Art & Antiques
Sheffield, MA
The Havers
Upper Montclair, NJ
Bruce A. Sikora Antiquarian
Sheffield, MA
♪Stone's Throw Antiques
Lenox, MA

Architects

Alderman & MacNeish
West Springfield, MA
Four Architecture Inc.
Boston, MA
Hill Engineers, Architects, Planners, Inc.
Dalton, MA

Automotive

♪Norman Baker Auto Sales, Inc.
Worchester, MA
Biener Nissan-Audi
Great Neck, NY
Pete's Motor Group
Pittsfield, MA

Banking

BERKSHIRE BANK
Pittsfield, MA
♪First Massachusetts Bank
Pittsfield, MA
♪Hoosac Bank
North Adams, MA
Lee Bank
Lee, MA
LEGACY BANKS–CITY AND LENOX SAVINGS
Pittsfield, MA
Lenox National Bank
Lenox, MA
♪The Pittsfield Cooperative Bank
Pittsfield, MA
South Adams Savings Bank
Adams, MA

Beverage/Food Sales/Consumer Goods/Distribution

♪Crescent Creamery
Pittsfield, MA
♪Sy Goldstein Brokerage Inc.
West Stockbridge, MA
♪Goshen Wine & Spirits, Inc.
Goshen, CT
High Lawn Farm
Lee, MA
KOPPERS CHOCOLATES
New York, NY
NEWMAN'S OWN
Westport, CT
♪The Melissa Séré Selections
New York, NY
Wohrles, Inc.
Pittsfield, MA

Consulting; Management/Financial

♪Colonial Consulting Corporation, Inc.
New York, NY
♪Monroe G. Faust
Lenox, MA
♪Warren H. Hagler Associates, Tax & Financial Advisors
New York, NY
INLAND MANAGEMENT CORPORATION
Williamstown, MA
Lam Associates, Ltd.
Cambridge, MA
Locklin Management Services
Longmeadow, MA
♪R.L. Associates
Princeton, NJ

Contracting/Building Supplies

Cardan Construction, Inc.
Pittsfield, MA
Dettinger Lumber Co., Inc.
Pittsfield, MA
DRESSER-HULL COMPANY
Lee, MA
Harris Rebar Boston, Inc.
Toronto, Canada
MAXYMILLIAN TECHNOLOGIES, INC.
Pittsfield, MA
♪Petricca Industries, Inc.
Pittsfield, MA
PUROFIRST a division of Cardan Construction
Pittsfield, MA
S & A Supply, Inc.
Great Barrington, MA
Peter D. Whitehead, Builder
Great Barrington, MA
W.E. Williams Paving, Inc.
West Stockbridge, MA

Education

Belvoir Terrace
New York, NY
Berkshire Community College
Pittsfield, MA
Berkshire Country Day School
Lenox, MA
Massachusetts College of Liberal Arts
North Adams, MA
Valleyhead, Inc.
Lenox, MA

Energy/Utilities

The Berkshire Gas Company
Pittsfield, MA
Massachusetts Electric Company
Northampton, MA
♪Ray Murray, Inc.
Lee, MA
Pittsfield Generating Company
Pittsfield, MA
Sweatland Oil
Pittsfield, MA
VIKING FUEL OIL CO., INC.
West Hartford, CT
Western Massachusetts Electric Company
West Springfield, MA

Engineering

Foresight Land Services
Pittsfield, MA

General Systems Company, Inc.
Pittsfield, MA

Environmental Services

♪ABAX Incorporated
Bayside, NY
Nowick Environmental Associates
Springfield, MA

Financial Services

Sheila H. Caseley, CLU, CHFC
Lenox, MA
♪Kaplan Associates L.P.
Manhasset, NY
PaineWebber, Inc.
Pittsfield, MA
Rothstein-Lechtman Associates
Fairfield, NJ
♪Ernest S. Sagalyn, CLU
Pittsfield, MA
True North Financial Services
North Adams, MA

High Technology/Electronics

CABLEVISION SYSTEMS CORPORATION
Bethpage, NY
General Dynamics Defense Systems
Pittsfield, MA
♪New Yorker Electronics Co., Inc.
Mamaroneck, NY

Insurance

Bader Insurance Agency, Inc.
West Springfield, MA
BERKSHIRE LIFE INSURANCE CO.
Pittsfield, MA
Coakley, Pierpan, Dolan & Collins Insurance Agency
North Adams, MA
Robert J. DeValle CLU CHFC
Springfield, MA
Minkler Insurance Agency, Inc.
Stockbridge, MA
Wheeler & Taylor Inc.
Great Barrington, MA

Legal

♪Frank E. Antonucci, Attorney at Law
Lenox, MA
♪Braverman and Associates
New York, NY
CAIN, HIBBARD, MYERS & COOK
Pittsfield, MA
♪Certilman, Balin, Adler & Hyman LLP
East Meadow, NY
Cianflone & Cianflone, P.C.
Pittsfield, MA
Michael J. Considine and Shawn P. Leary
Attorneys at Law
Lenox, MA
Deely & Deely Attorneys
Lee, MA
Sheldon Feinstein, P.C.
Bayside, NY
Joel S. Greenberg, P.C., Attorney at Law
Pittsfield, MA
Philip F. Heller, Associates
Lenox, MA
Jonas and Welsch
South Orange, NJ
Ellen C. Marshall, Esq.
West Orange, NJ
♪Schragger, Lavine & Nagy
West Trenton, NJ
♪Lester M. Shulklapper, Esq.
Albany, NY

Lodging/Where to Stay

APPLE TREE INN & RESTAURANT
Lenox, MA
Applegate Inn
Lee, MA
A Bed & Breakfast in the Berkshires
Richmond, MA
Birchwood Inn
Lenox, MA
BLANTYRE
Lenox, MA
Brook Farm Inn
Lenox, MA
♪Cliffwood Inn
Lenox, MA
Cornell Inn
Lenox, MA
Federal House Inn
South Lee, MA
♪The Gables Inn
Lenox, MA
The Inn at Richmond
Richmond, MA
♪The Inn at Stockbridge
Stockbridge, MA
Islandia *An Idyllic Retreat*
Stockbridge, MA
One Main Bed & Breakfast
Stockbridge, MA
THE RED LION INN
Stockbridge, MA
The Roeder House Bed & Breakfast
Stockbridge, MA
Rookwood Inn
Lenox, MA
Super 8 Motel
Lenox, MA
The Village Inn
Lenox, MA
♪Walker House
Lenox, MA
The Weathervane Inn
South Egremont, MA
WHEATLEIGH HOTEL & RESTAURANT
Lenox, MA
Whistler's Inn
Lenox, MA
The Williamsville Inn
West Stockbridge, MA
Windflower Inn, Inc.
Great Barrington, MA

Manufacturing/Industrial

♪Broadway Manufacturing Supply
Stockbridge, MA
CRANE & COMPANY, INC.
Dalton, MA
♪Disbrow Manufacturing
East Orange, NJ
♪French Textiles
Wayne, NJ
♪Med Source Technologies, Inc.
Pittsfield, MA
♪Schweitzer-Mauduit International, Inc.
Lee, MA
SHEFFIELD PLASTICS, INC. A BAYER COMPANY
Sheffield, MA
SULLIVAN PAPER CO., INC.
West Springfield, MA
TEXTRON INC.
Providence, RI

Printing/Publishing

Laurin Publishing Co., Inc.
Pittsfield, MA
♪Lombard Associates, Inc.
Dalton, MA
THE STUDLEY PRESS, INC.
Dalton, MA
WALDEN PRINTING COMPANY
Walden, NY

Real Estate

♪William Brockman Real Estate
Monterey, MA
♪Cohen & White Associates
Lenox, MA
Copake Realty
Copake, NY
Corashire Realty Inc.
Great Barrington, MA
Evergreen Buyer Brokers of the Berkshires
Lenox, MA
Peter J. Piretti Real Estate
Lenox, MA
Roberts & Associates Realty, Inc.
Lenox, MA
Stone House Properties
West Stockbridge, MA
Dennis G. Welch Real Estate
Lenox, MA

Restaurants/Where to Eat

APPLE TREE INN & RESTAURANT
Lenox, MA
Bizen Japanese Restaurant
Great Barrington, MA
BLANTYRE
Lenox, MA
La Bruschetta Ristorante

West Stockbridge, MA
♪Cafe Lucia
Lenox, MA
Castle Street Cafe
Great Barrington, MA
Church Street Cafe
Lenox, MA
Gateways Inn & Restaurant
Lenox, MA
THE RED LION INN
Stockbridge, MA
The Village Inn
Lenox, MA
WHEATLEIGH HOTEL & RESTAURANT
Lenox, MA

Retail/Where to Shop

Arcadian Shop
Lenox, MA
Becket General Store, Inc.
Becket, MA
♪Carr Hardware and Supply Co., Inc.
Pittsfield, MA
Bare Necessities
Springfield, MA
COUNTRY CURTAINS
Stockbridge, MA
Dave's Custom Lighting & Custom Shades
Spring Valley, NY
Gatsbys
Great Barrington, MA
♪Guido's Fresh Marketplace
Pittsfield, MA
HOUSATONIC CURTAIN CO.
Housatonic, MA
K.B. Toys, Inc.
Pittsfield, MA
Mistral's Provence in the Berkshires
Great Barrington, MA
Monterey General Store
Monterey, MA
Pasko Frame and Gift Center
Pittsfield, MA
♪Paul Rich and Sons Home Furnishings
Pittsfield, MA
Mary Stuart Collections
Lenox, MA
Tasha Polizzi Design Collection
Great Barrington, MA
♪Ward's Nursery & Garden Center
Great Barrington, MA
Windy Hill Farm
Great Barrington, MA
R.W. Wise, Goldsmiths, Inc.
Lenox, MA

Science/Medical

510 Medical Walk-In
Pittsfield, MA
Berkshire Eye Center
Pittsfield, MA
Dorella L. Bond, Ph.D.
Glastonbury, CT
♪Lewis R. Dan, M.D.
Miami Beach, FL
David M. Grygier, M.D.
Pittsfield, MA
Leon Harris, M.D.
New City, NY
HEALTHCOMMUNITIES.COM
Holyoke, MA
♪Fred Hochberg, M.D.
Tenafly, NJ
♪Long Island Eye Physicians and Surgeons
Port Jefferson, NY
♪Plastics Technology Laboratories, Inc.
Pittsfield, MA
Donald Wm. Putnoi, M.D.
Waltham, MA
♪Robert K. Rosenthal, M.D.
Boston, MA
♪Royal Health Care Services
New York and Long Island, NY
Dr. Arthur Schon
Hastings-on-Hudson, NY

Services

♪Abbott's Taxi Services
Lee, MA
Adams Laundry and Dry Cleaning Company
Adams, MA
Alarms of Berkshire County
Pittsfield, MA
Arnold Katz Photography, Inc. (Digital)
New York, NY
Culligan Water Conditioning, Inc.
Lenox, MA
The Haupt Tree Company, Inc.
Sheffield, MA
♪ICM Artists, Ltd.
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Kimball Farms Lifecare Retirement Community
Lenox, MA
♪The Marlebar Group
North Miami Beach, FL
Melbourne Place Assisted Living
Pittsfield, MA
Michele's Salon & Day Spa
Great Barrington, MA
New England Security Center
Pittsfield, MA
♪Santa Holding Company
Bridgeport, CT
♪Security Self Storage
Pittsfield, MA

Software/Information Systems

♪Berkshire Information Systems Inc.
Lenox, MA
CATHARON PRODUCTIONS, INC.
Ghent, NY
♪Pilson Communications, Inc.
New York, NY

Tourism/Resorts

CANYON RANCH
Lenox, MA
Jiminy Peak
Hancock, MA



JULY AT TANGLEWOOD

Saturday, July 1, at 5:45

"A PRAIRIE HOME COMPANION AT TANGLEWOOD"
with GARRISON KEILLOR

Sunday, July 2, at 2:30

BOSTON SYMPHONY CHAMBER PLAYERS
CHRISTOPHER O'RILEY, piano

Music of BRITTEN, COPLAND, and MOZART

Tuesday, July 4, at 7

INDEPENDENCE DAY FESTIVITIES
(Grounds open at 2pm for afternoon entertainment; fireworks follow the concert.)

PETER, PAUL & MARY

Wednesday, July 5, at 8:30

GIL SHAHAM, violin
JIAN WANG, cello
PAUL MEYER, clarinet
GARRICK OHLSSON, piano

Music of FAURÉ, COPLAND, and MESSIAEN

Friday, July 7, at 6 (Prelude)

MEMBERS OF THE BSO

ALL-COPLAND PROGRAM

Friday, July 7, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
YO-YO MA, cello
EDGAR MEYER, double bass

COPLAND *Fanfare for the Common Man*; *Quiet City*
HAYDN Cello Concerto in C
MEYER Double Concerto for cello, double bass, and orchestra
STRAVINSKY Suite from *The Firebird* (1919 version)

Saturday, July 8, at 8:30

BOSTON SYMPHONY ORCHESTRA
JOHN WILLIAMS, conductor
GIL SHAHAM, violin

WILLIAMS Essay for strings
PROKOFIEV Violin Concerto No. 2
WILLIAMS *TreeSong* for violin and orchestra (world premiere)
TCHAIKOVSKY *Francesca da Rimini*

Sunday, July 9, at 2:30

BOSTON SYMPHONY ORCHESTRA
ROBERTO ABBADO, conductor
GARRICK OHLSSON, piano

BEETHOVEN Piano Concerto No. 5, *Emperor*
DEBUSSY *Printemps*
RESPIGHI *Roman Festivals*

Wednesday, July 12, at 8:30

BOSTON POPS CONCERT
KEITH LOCKHART, conductor

American classics, Broadway hits, and light orchestral music by favorite composers

Thursday, July 13, at 8:30

DUBRAVKA TOMSIC, piano

Music of BACH, LISZT, and PROKOFIEV

Friday, July 14, at 6 (Prelude)

MALCOLM LOWE, violin
Pianist to be announced

Music of BEETHOVEN

Friday, July 14, at 8:30

JAMES DEPREIST, conductor
HORACIO GUTIÉRREZ, piano

FAURÉ Suite from *Pelléas et Mélisande*
PROKOFIEV Piano Concerto No. 2
BEETHOVEN Symphony No. 7

Saturday, July 15, at 8:30

The Leonard Bernstein Memorial Concert
TANGLEWOOD MUSIC CENTER ORCHESTRA
ROBERT SPANO, JAMES DEPREIST, and SEIJI OZAWA, conductors
JOHN DEL CARLO (Falstaff)
CHRISTINE GOERKE (Alice Ford)
HEIDI GRANT MURPHY (Nannetta)
MONICA BACELLI (Meg Page)
BERNADETTE MANCA DI NISSA (Mistress Quickly)
GREGORY TURAY (Fenton)
ROBERTO SERVILE (Ford; *Opening Prayer*)
MICHEL SÉNÉCHAL (Dr. Caius)
RICHARD CLEMENT (Bardolfo)
MARIO LUPERI (Pistola)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERNSTEIN *Opening Prayer*
ELGAR *Enigma* Variations
VERDI *Falstaff*, Act III

Sunday, July 16, at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
ITZHAK PERLMAN, violin

BRAHMS *Tragic* Overture
LUTOSŁAWSKI Concerto for Orchestra
BEETHOVEN Violin Concerto

Tuesday, July 18, at 8:30

BARBARA BONNEY, soprano
MARGO GARRETT, piano
FENWICK SMITH, flute
WILLIAM HUDGINS, clarinet
SATO KNUDSEN, cello

Songs by ARGENTO, COPLAND, and PREVIN

Friday, July 21, at 6 (Prelude)

MEMBERS OF THE BSO
JON NAKAMATSU, piano

Music of COPLAND and SCHUMANN

Friday, July 21, at 8:30

BOSTON SYMPHONY ORCHESTRA
JEFFREY TATE, conductor
HÉLÈNE GRIMAUD, piano

WAGNER *Siegfried Idyll*
SCHUMANN Piano Concerto
HAYDN Symphony No. 99

Saturday, July 22, at 8:30

BOSTON SYMPHONY ORCHESTRA
JAMES CONLON, conductor
BARBARA BONNEY, soprano

WAGNER Overture to *The Flying Dutchman*
SCHOENBERG *Verklärte Nacht*
MOZART *Exsultate, jubilate*, for soprano and orchestra
WAGNER Preludes to Acts III and I of *Die Meistersinger von Nürnberg*



Sunday, July 23, at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
PETER SERKIN, piano

LIEBERSON *Red Garuda*, for piano and orchestra
TCHAIKOVSKY Symphony No. 5

Thursday, July 27, at 8:30

IDA HAENDEL, violin
ITAMAR GOLAN, piano

Music of BRAHMS, BACH, CHAUSSON, SZYMANOWSKI, and WIENIAWSKI

Friday, July 28, at 6 (Prelude)

MEMBERS OF THE BSO

Music of RAVEL and COPLAND

Friday, July 28, at 8:30

BOSTON SYMPHONY ORCHESTRA
JAMES CONLON, conductor
EMANUEL AX, piano

ALL-MOZART PROGRAM
Symphony No. 25
Piano Concerto No. 22 in E-flat, K.482
Symphony No. 40

Saturday, July 29, at 8:30

BOSTON SYMPHONY ORCHESTRA
EMMANUEL VILLAUME, conductor
LOUIS LORTIE, piano

BERLIOZ Overture to *Benvenuto Cellini*
RAVEL Piano Concerto in G
FRANCK Symphony in D minor

Sunday, July 30, at 2:30

BOSTON SYMPHONY ORCHESTRA
ILAN VOLKOV, conductor
DANIEL BARENBOIM, piano

ANDERSON *The Stations of the Sun*
MENDELSSOHN *The Fair Melusine*, Overture
BRAHMS Piano Concerto No. 1

Friday, July 28, at 2:30 and
Saturday, July 29, at 2:30
(Open Dress Rehearsals)
Sunday, July 30, at 8 and
Monday, July 31, at 8

TANGLEWOOD MUSIC CENTER
VOCAL FELLOWS AND ORCHESTRA
SEIJI OZAWA, conductor
DAVID KNEUSS, director
JOHN MICHAEL DEEGAN and SARAH G. CONLY, design

VERDI *Falstaff* (fully staged)

Programs and artists subject to change.

2000 TANGLEWOOD MUSIC CENTER SCHEDULE
60th Anniversary Season

(All events take place in Seiji Ozawa Hall unless otherwise noted.)

Sunday, June 25, at 2:30 p.m.
BACH Cantata Arias

Friday, June 30, at 5:30 p.m.
Opening Exercises (free admission; open to the public)

Sunday, July 2, at 8:30 p.m.
The Phyllis and Lee Coffey Memorial Fund Concert
TMC Orchestra—Seiji Ozawa, James DePreist, and Robert Spano conducting
BEETHOVEN, COPLAND, ELGAR

Monday, July 3, at 8:30 p.m.
Berkshire Night
TMC Chamber Concert
Seiji Ozawa conducting
BACH, COPLAND

Saturday, July 8, at 2:30
Family Concert sponsored by Berkshire Bank
TMC Fellows—GANDOLFI *Pinocchio's Adventures in Funland*

Sunday, July 9, at 10 a.m.
TMC Chamber Music

Sunday, July 9, at 8:30 p.m.
TMC Chamber Music

Monday, July 10, at 1:30 p.m.
(Chamber Music Hall)
TMC Chamber Music

Monday, July 10, at 5 p.m. and 8 p.m.
Tuesday, July 11, at 5 p.m. and 8 p.m.
TMC Fellows—String Quartet Marathon

Saturday, July 15, at 8:30 (Shed)*
Leonard Bernstein Memorial Concert
To benefit the Tanglewood Music Center
TMC Orchestra—Robert Spano, James DePreist, and Seiji Ozawa conducting
BERNSTEIN, ELGAR, VERDI



Sunday, July 16, at 10 a.m.
TMC Chamber Music

Wednesday, July 19, at 8:30 p.m.
Daniel and Shirlee Cohen Freed Endowed Concert
TMC Orchestra—James Conlon conducting
MAHLER Symphony No. 5

Thursday, July 20, at 8:30 p.m.
TMC Vocal Chamber Recital

Sunday, July 23, at 10 a.m.
TMC Chamber Music

Sunday, July 23, at 6 p.m.
TMC Fellows Family Concert

FESTIVAL OF CONTEMPORARY MUSIC

AUGUST 10-14
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Thursday, August 10, at 7 p.m.*
THE FROMM CONCERT AT TANGLEWOOD
Members of the BSO plus guests
BERIO Fourteen *Sequenzas* (celebrating the composer's 75th birthday)

Friday, August 11, at 2:30 p.m. (Chamber Music Hall; Prelude Concert at 1 p.m.)
TMC Fellows; Stefan Asbury, Ilan Volkov, and George Benjamin conducting—Music of Fedele, Ford, Carter, Dallapiccola, and Grisey

Saturday, August 12, at 2:30 p.m.
(Prelude Concert at 1 p.m.)
TMC Fellows Vocal Chamber Music Concert—Music of Knussen, Dusapin, Babbitt, Crawford Seeger, Jolas, Rihm, Druckman, and Schuller

Sunday, August 13, at 10 a.m.
TMC Fellows; Stefan Asbury conducting—Music of Perle, Schneller, Babbitt, Benjamin, and Murail

Sunday, August 13, at 8:30 p.m.
The Margaret Lee Crofts Endowed Concert
TMC 60th Anniversary Alumni Concert
George Benjamin conducting
BOULEZ *Sur Incises*

Monday, August 14, at 8:30 p.m.
(Prelude Concert at 6 p.m.)
TMC Orchestra; Stefan Asbury and George Benjamin conducting—Music of Feldman, Benjamin, Copland, and Carter

Friday, July 28, at 2:30* and
Saturday, July 29, at 2:30*
(Open Dress Rehearsals)
Sunday, July 30, at 8*
Monday, July 31, at 8* (all Theatre)
Celebrating the TMC's 60th Anniversary
TMC VOCAL FELLOWS AND ORCHESTRA
SEIJI OZAWA conducting
DAVID KNEUSS, director; JOHN MICHAEL DEEGAN and SARAH G. CONLY, design
VERDI *Falstaff* (fully staged)

Tuesday, August 1, at 8:30*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events begin at 2 p.m.
Gala concert at 8:30 p.m. (Shed)
TMC ORCHESTRA, BOSTON SYMPHONY ORCHESTRA, and BOSTON POPS ORCHESTRA
SEIJI OZAWA, KEITH LOCKHART, and JOHN WILLIAMS conducting

Sunday, August 6, at 10 a.m.
TMC Chamber Music
Friday, August 18, at 2:30 (Theatre)
TMC Chamber Music

Sunday, August 20, at 10 a.m.
TMC Chamber Music

Sunday, August 20, at 8:30 p.m.
(Prelude Concert at 7 p.m.)
TMC Orchestra—Robert Spano conducting
Music of COPLAND

Except for concerts requiring a Tanglewood box office ticket (indicated by an asterisk*), tickets for TMC events are only available one hour before concert time. Admission is $10 for TMC Orchestra concerts, $6 for other TMC concerts and recitals in Ozawa Hall. Friends of Tanglewood at the $100 level or higher will receive free admission upon request to TMC Ozawa Hall concerts with their membership cards. Further information about TMC events, including additional concerts, is available at the Tanglewood Main Gate or by calling (413) 637-5230.

2000 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
Concert Schedule

(All events take place in Seiji Ozawa Hall unless otherwise noted)

Thursday, July 13, at 2:30 p.m.
(Chamber Music Hall)
BUTI Chamber Music

Saturday, July 15, at 2:30 p.m.
BUTI Young Artists Orchestra, Lan Shui conducting—GRIEG, CHEN YI, TCHAIKOVSKY

Sunday, July 16, at 6 p.m.
BUTI Young Artists Wind Ensemble, Frank Battisti conducting

Tuesday, July 18, at 6 p.m.
Wednesday, July 19, at 6 p.m.
Thursday, July 20, at 6 p.m.
Monday, July 24, at 6 p.m.
(all in Chamber Music Hall)
BUTI Chamber Music

Thursday, July 27, at 3 p.m.
BUTI Young Artists Wind Ensemble, Frank Battisti conducting

Saturday, July 29, at 2:30 p.m.
BUTI Young Artists Orchestra, David Hoose conducting—BEETHOVEN, BERNSTEIN, SIBELIUS

Sunday, July 30, at 6 p.m.
BUTI Vocal Program, Ann Howard Jones conducting—BACH, FAURÉ, FUSSELL, VERDI, COPLAND

Saturday, August 12, at 2:30 p.m.
(Theatre)
BUTI Young Artists Orchestra, Julian Wachner conducting—SCHOENBERG, HOLST

Tickets available one hour before concert time. Admission is $10 for BUTI Orchestra concerts, free to all other BUTI concerts. For more information about BUTI concerts, call (413) 637-1430.

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fax: (203) 577-4588
e-mail:
admission@westoverschool.org



Evening at Pops

Sundays at 8pm

WGBY

Cultural Happenings
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June 18 through July 29, 2000

Albany Berkshire Ballet
Pittsfield, (413) 445-5382
www.berkshireballet.org. Albany Berkshire Ballet's "Rockwell Suites" 7/24 – 8/12. Call (413) 445-5382.

Arrowhead, Home of Herman Melville
Pittsfield, (413) 442-1793
www.mobydick.org.
Exhibit: A Mighty Theme: Rockwell Kent and Barry Moser Interpret Moby Dick. June 25-October 29.

Aston Magna Festival
Great Barrington, (413) 528-3595;
(800) 875-7156 www.astonmagna.org
Baroque & classical music on period instruments. 7/8, 15, 22, 29 at 6 pm.

Barrington Stage Company
Sheffield, (413) 528-8888
www.barringtonstageco.org
Stage I: *Company* 6/21-7/16,
Full Bloom 7/19-8/5 and
Stage II: *Suburbia* 7/3-7/16.

Becket Art Center of the Hilltowns
Becket, (413) 623-6635 www.berkshires.org
Concert Sundays 3 pm. 7/9 Jazz guitar duo, 7/23 piano duo & soprano, Gurt Fam in perf.

Berkshire Artisans/
Lichtenstein Center for the Arts
Pittsfield, (413) 499-9348
Barbieo Gizzi Collages June 6 to July 8.

Berkshire Botanical Garden
Stockbridge, (413) 298-3926
www.berkshirebotanical.org. Open daily 10-5. Outdoor sculpture exhibit through 9/17. Antiques show 7/15-16.

Berkshire Choral Festival
Sheffield, (413) 229-1800 www.choralfest.org.
Choral Masterpieces–225 voices, soloists, Springfield Symphony. 7/10, 17, 24, at 8 pm.

Berkshire Community College
Pittsfield & Great Barrington
413-499-4660 ext 374 www.cc.berkshire.org
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Berkshire Lyric Theater
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(413) 499-0258
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Berkshire Museum
Pittsfield, (413) 443-7171
www.berkshiremuseum.org.
Springs Sprockets & Pulleys: The Mechanical Sculptures of Steve Gerberich. July 7–Oct 22

Berkshire Opera Company
Pittsfield, (413) 443-7400
www.berkop.org.
Bellini's *I Capuleti E I Montecchi:* 7/1, 7/6 and 7/8 at 8 pm, and 7/3 and 7/10 at 2 pm.

Berkshire Theatre Festival
Stockbridge, (413) 298-5576
www.berkshiretheatre.org.
Camelot 6/21–7/8, *Toys In the Attic* 7/11–22, *The Shadow of Greatness* 7/25–8/12.

Contemporary Artists Center & Gallery
North Adams, (413) 663-9555 www.thecac.org
Exhibitions, lectures, "Dowtown Installations," artists' residencies, Wed-Sun. Free.

Dark Ride Project-Art Exhibition
North Adams, (413) 663-6662
www.darkrideproject.org.
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Downtown Pittsfield, Inc.
Pittsfield, (413) 443-6501
www.downtownpittsfield.com.
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www.imagescinema.org. Breakfast Club: A Sunday brunch & film discussion series 6/11 11:15 am brunch, film at 12:00.

Interlaken School of Art
Stockbridge, (413) 298-5252
Artists Along the Housatonic, Opening: 7/7, 6 pm. Collector's Preview–6/29, $20, 5 pm.

Jacob's Pillow Dance Festival
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Mac-Haydn Theatre
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MASS MoCA
North Adams, (413) 662-2111
www.massmoca.org. Dance parties, moonlit movies, and Bang on a Can's new opera *Carbon Copy Building*, 8/4-5.

The Miniature Theatre of Chester
Chester, MA, (413) 354-7771
www.miniaturetheatre.org.
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www.clark.williams.edu. *Exhibition:* "Noble Dreams, Wicked Pleasures: Orientalism in America, 1870-1930" to 9/4.

The Theater Barn
New Lebanon, NY (518) 794-8989
www.theaterbarn.com. The Theater Barn–"Professional Summer Theater" Route 20, New Lebanon, NY.

Williamstown Chamber Concerts
Williamstown, (413) 458-8273
Chamber music at the Clark Art Institute.
August 1, 8, 15, 22 at 8 pm.

Williams College Museum of Art
Williamstown, (413) 597-3178
www.williams.edu/WCMA/
Reception and Gallery Talks by Artists John Recco & William Schade, 7/22 3:30-5:30. Free.

Williamstown Theatre Festival
Williamstown, (413) 597-3399
www.WTFestival.org. *The Hot L Baltimore* 7/5-7/16; *Hedda Gabler* 7/19-7/30.

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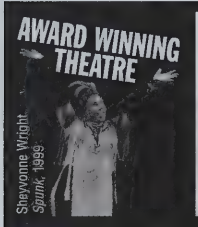
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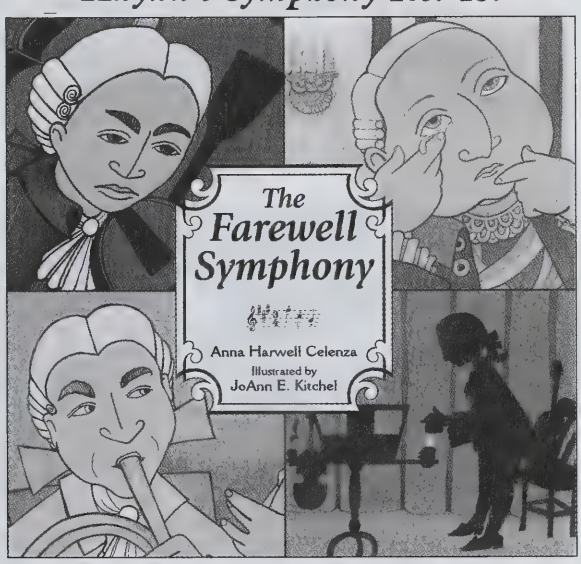
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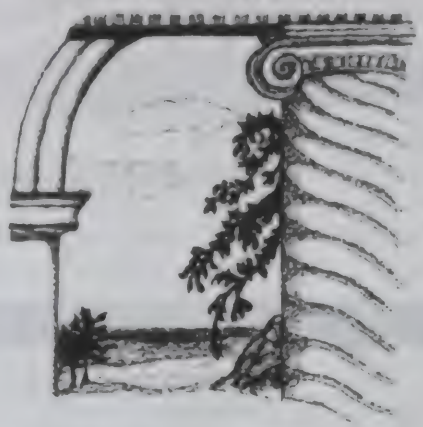
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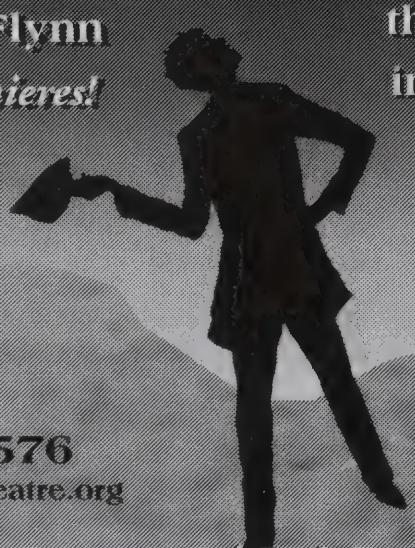
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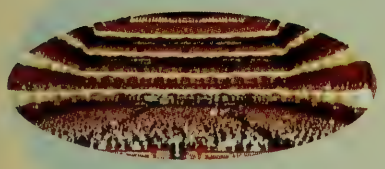
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September 23-30, 2000 Los Angeles: LA CENERENTOLA (Larmore), AIDA (Voigt, Terentieva, Botha, Estes); San Francisco: BALLAD OF BABY DOE (Swenson, Forst, Morris), LUISA MILLER (Racette, Giordani), THE TSAR'S BRIDE (Netrebko, Borodina, Hvorostovsky; Jarvi).

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Parma, Florence, Naples, Palermo, Milan

December 6-17, 2000 Busseto: Verdi's ERNANI at the Teatro Verdi; Florence: LA SONNAMBULA; Naples: CARMEN; Palermo: NOZZE DI FIGARO; Milan: IL TROVATORE.

CHRISTMAS & NEW YEAR'S in EUROPE

Vienna, Budapest, Prague, Berlin

December 19, 2000-January 3, 2001

Vienna: LA BOHEME, ROBERTO DEVEREUX, ELEKTRA. Budapest: BORIS GODUNOV, NOZZE DI FIGARO. Prague: CARMEN, NABUCCO, COSI FAN TUTTE. Berlin: MAGIC FLUTE, DIE MEISTERSINGER, Beethoven's 9th Symphony, the ballet COPPELIA.

NEW YEAR'S in VIENNA

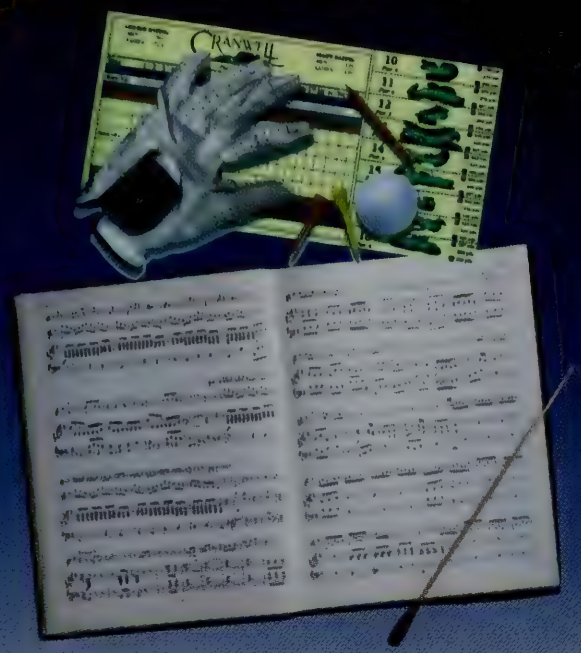
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2:45	Tom Murphy Manor House Lawn
3:45	The Waldo & Woodhead Show with special guest Andrea Beck Chamber Music Hall
4:45	Professor Edvaard Szjanewvski Manor House Lawn
5:45	The Grand Finale with Professor Edvaard Szjanewvski, Waldo and Woodhead, Tom Murphy, and Andrea Beck Chamber Music Hall
2:00–7:00	On the lawn Le Masque: Fantastic Face Painting Hurdy Gurdy, monkey & me Back to Life Chair Massage

❖ ❖ ❖

7:00	**PETER, PAUL & MARY** Koussevitzky Music Shed

Please note: In case of rain, the performances scheduled for the Visitor Center Lawn will take place in the Chamber Music Hall.

Fireworks will take place over the Stockbridge Bowl following the evening concert.

ARTISTS

Peter, Paul & Mary

It was forty years ago this year when three folk singers (Noel Paul Stookey, Peter Yarrow, and Mary Travers) combined talents and made their debut at Greenwich Village's Bitter End coffee house. What began there has grown into a legacy, shared by people all over the world who are now on a first name basis with Peter, Paul & Mary. Their legacy is musical, of course, thanks to such timeless recordings as "Blowin' In The Wind," "If I Had A Hammer," and "Puff, The Magic Dragon." With many albums, Grammy awards, and esteemed television shows behind them, they continue to embrace the family of folk music, singing new songs written by the "old soul" poets of today as well as traditional ballads drawn from the great folk heritage they still honor and enjoy. But the trio's commitment to the struggles for social justice also lies at the heart of their story, and that commitment is as strong today as ever.

In celebration of their 40th anniversary, Peter, Paul & Mary are touring North America, performing exciting new material as well as an assemblage of their timeless classics. Earlier this year, they performed at Earth Day's 30th Anniversary celebration and kicked off their 40th year together with a tour to the major cities of Japan. Their latest Warner Bros. compact disc, *Songs Of Conscience & Concern*, was released last year and features an unusual collection of fifteen songs culled from nine different albums (of the twenty they have released during their forty-year association.) The trio chose to include personal favorites and "hidden treasures," not necessarily their most famous songs, but songs that have especially moved and inspired them. The recording also includes one newly recorded song, "Don't Laugh At Me," which has gained critical acclaim and recognition as a work relating powerfully to efforts in this country to address violence, ridicule, and disrespect among children. The trio's 1962 debut album, *Peter, Paul & Mary*, brought folk music to the vast American public and to the top of the charts. It was the beginning of an influential time for them and for the contemporary urban folk tradition they personified. By 1970 Peter, Paul & Mary had earned eight gold and five platinum albums. That same year, the group amicably disbanded and each member pursued individual interests. Following a benefit performance and limited reunion tour in 1978, the trio began dividing its time between group and solo performances. In 1992 they re-signed with their first label, Warner Bros. Records, which had begun to release the trio's original recordings on compact disc. Peter, Paul & Mary are making a return Tanglewood appearance, having performed in the 1990, 1993, and 1996 Fourth of July concerts.



Born and raised in Pottsville, Pennsylvania, **Tom Murphy** received his bachelor's degree from East Stroudsburg University. He moved to Stowe, Vermont, to pursue a career as a professional acrobatic skier. Following two years as a professional athlete, Mr. Murphy turned his energies to the stage. Since 1976 he has performed internationally and has taught in Denmark, France, and the United States, including three years at Ringling Brothers' Clown College. In November 1998 Mr. Murphy's show at Broadway's New Victory Theater earned critical

acclaim. Featured in a Showtime special from "The Just for Laughs Festival" in Montreal, Tom Murphy was awarded #1 Clown at the 1987 Cirque DeDemain international circus competition. Following a three-month engagement in Atlantic City, he traveled to Hollywood to make his film debut in *Ava's Magical Adventure* starring Timothy Bottoms. For five years Mr. Murphy has been touring in Europe, primarily Germany, performing two solo shows: "Murph the physical comedian" (a bullet-proof comedy show) and "Meta**murph**osis" (very loosely semi-autobiographical). For the second consecutive year he has been named "Artist of the Year" by Germany's Künstler Magazine.

Waldo & Woodhead have performed together for fifteen years to audiences of all ages on six continents. They have appeared at Berlin's Wintergarten Variete Theater, the Barcelona Summer Olympics, the International Performing Arts Festival in Hong Kong, the World Expo in Brisbane (Australia), Caesar's Palace in Las Vegas, and New York's Lincoln Center, and have made three tours of Japan and New Zealand. The two have appeared on television in Europe and in Japan, Chile, Argentina, Canada, and the United States. They have three family videos to their credit: *Fishing for Trouble*, *The Show Must Go On*, and *Woodhead Saves the Farm* (*Sesame Street* and *Parents Magazine* "Year's Best" kids' video of 1998). This is their fifteenth appearance at Tanglewood. Last summer Waldo & Woodhead performed a new show, *Get Down on the Farm*, in barns across Vermont as part of "Barnstorming '99" to celebrate one of America's most endangered treasures, the family farm. For further information on Waldo & Woodhead call (800) FOOLERY.

Solo Trapeze artist **Andrea Beck** has been performing internationally for seven years. Solo Trapeze has been a popular circus art form throughout Europe for many centuries. Contrary to the American idea of "the daring young man on the flying trapeze," Solo Trapeze is the art of dance on a still bar suspended above the audience. Although height does introduce an element of danger, it is the beauty of the movement, the form, and choreography that is central to this circus art. Ms. Beck studied Solo Trapeze in Berlin at the Staatliche Ballettschule und Schule fuer Artistik. Variety arts are alive and thriving in Europe, especially in Germany, where Ms Beck displays her spectacular skills in varieté clubs, open air festivals, and gala and special events.

Professor Edvaard Szjanewvski is an internationally acclaimed author, inventor, explorer, podiatrist, and wild animal expert. Professor Szjanewvski presents his latest groundbreaking discoveries and will regale the crowds with tales of his travels. (There will also be a question-and-answer period as well as book signings). As a finale he will attempt to single-handedly stop the rotation of the earth for three full seconds (weather permitting). De-lousing of domesticated dogs and cats offered afterwards at competitive prices to interested parties. Fees negotiable.

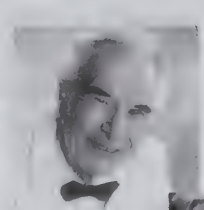
Fantastic Face Painting is offered by **Theatre Nouveau**, returning to Tanglewood for its twelfth year. This exquisite facial artistry ("*maquillage*" in French) consists

of colour-coordinated folk-arte ornamental new Renaissance designs and masks that uplift the creative spirit. This traveling troupe of performing artistes is known for its allegorical "story-danse" pieces. In the context of a one-world society (contemporary yet reminiscent of an ancient time), they innovatively weave music, movement and verse evocative, bringing forth "a new danse of theatre."

Hurdy Gurdy, monkey & me's Tony Lupo evokes the days of yesteryear when children would gather to hear the magical instrument and watch the animal's antics. With appearances on national and local television programs, and at fairs, festivals, shopping malls, conventions, fundraisers, colleges, and businesses throughout New England, Hurdy Gurdy, monkey & me have created thousands of special memories for children and adults alike.

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Diana Krall



Tony Bennett

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Listening To Girls

Each summer, thousands of people come to the Berkshires to listen. They come to hear these old hills echoing with the world's most glorious music. To be still and to listen—that is a powerful thing. The Berkshires, after all, are quiet, conducive to the pleasures of listening. Elsewhere, to turn off the din and truly listen—well, that is more of a challenge.

The voices of girls are especially hard to hear, particularly through the cacophony of what our culture is saying to them. Here's what to wear, here's how to look, here's how you should behave, how you should think. Don't ask too many questions. Don't talk back. Your appearance is more important than your programming skills and your writing. Choose your college based on your boyfriend.

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What do girls themselves have to say? Younger girls, before they reach adolescence, typically have a lot to say. They know what they want. Their voices are clear. But as girls enter their teens, we hear them less clearly. Often, their voices grow smaller as they try to make sense of the world and discover the true girl inside. Sometimes their voices change—and we no longer recognize them.

But when we create some quiet, girls' voices grow stronger. In a girls' school, girls become adventurous. They take up rock climbing and Tae Kwon Do. They write short stories, conduct complex scientific experiments, build software programs, and plan study-abroad trips. They look forward to college as a place to learn and gain new levels of competence. In the quiet, girls acquire confidence and strength. They begin to dream big dreams.

Listen to what girls in girls' schools say. Listen to the ideas they have for history projects. Listen to their opinions on computer game violence, or censorship, or biotechnology. Listen to how they discuss art and music and politics. It is amazing what girls can do when we respect their opinions. They will organize community service projects and learn new languages. They will publish magazines and start businesses. Look at the machines they build. Look at the presentations they put together. Listen to the music they compose. They will, in the quiet, learn to excel.

We listen to girls at Miss Hall's School. We turn down the noise and listen. In this space apart, we give girls the opportunity to be heard, to be leaders, to develop their own voices, their own ideas, their own vision of who they want to be. And suddenly it's not so quiet anymore but filled with the joyful music of young women becoming themselves.

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SEIJI OZAWA HALL
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Prelude Concert

Friday, July 7, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

SHEILA FIEKOWSKY, violin
KAZUKO MATSUSAKA, viola
RONALD FELDMAN, cello
RANDALL HODGKINSON, piano

ALL-COPLAND PROGRAM

Celebrating the Centennial of Aaron Copland's Birth

Vitebsk, for piano, violin, and cello (1929)

Unpublished Pieces
- Prelude I for violin and piano (1919)
- *Lament* for cello and piano (1918)
- *Poème* for cello and piano (1918)
- Preludes (after Chopin, Op. 28, Nos. 6 and 4) for cello and piano (1919)
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Quartet for Piano, Violin, Viola, and Cello (1950)
- Adagio serio
- Allegro giusto
- Non troppo lento

Baldwin piano

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Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

Notes

Regarding the early, unpublished pieces included in this program, Howard Pollack writes in his recent biography, *Aaron Copland–The Life and Work of an Uncommon Man*, that Copland may have composed the ***Poème* for cello and piano** for himself and a friend, the cellist, clarinetist, and socialist Arne Vainio, whom he met while playing in a dance band at the Finnish Socialist Hall in Brooklyn, possibly in late 1918. Copland played in dance bands in Brooklyn and in the Catskills to earn money after graduating

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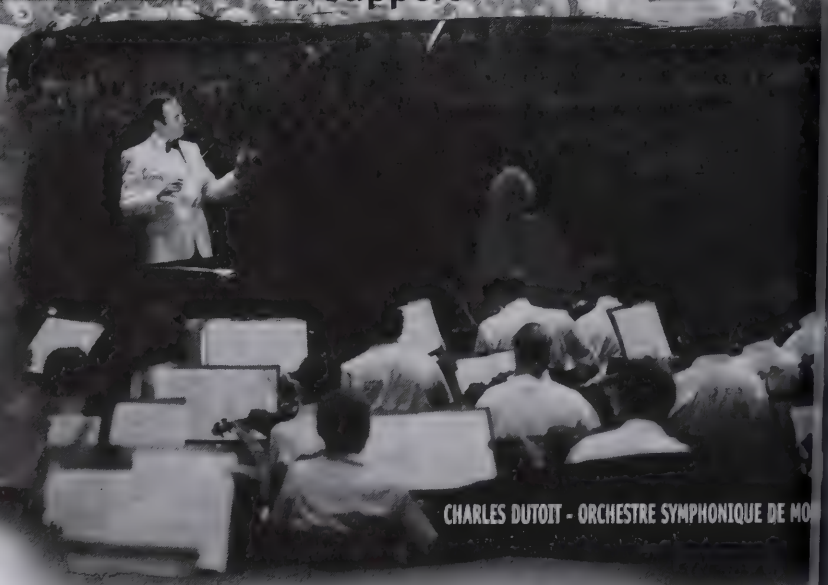
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CHARLES DUTOIT - ORCHESTRE SYMPHONIQUE DE MO

from high school. Pollack observes that the French-titled *Poème* "shows Copland now thoroughly under the influence of Debussy." Like the later piano trio *Vitebsk* (1929), Copland's **Lament for cello and piano** was one of his few works explicitly tied to Judaism; Pollack notes that it is based on one of the traditional melodies for the Hebrew prayer "Adon olom." To place these and the other unpublished works on this program in the context of Copland's career, see Judith Tick's essay, "Aaron Copland: Fanfare for an Uncommon Man," beginning on page 8 of this program book.

The composer completed *Vitebsk*—a single movement in three sections, slow-fast-slow—in September 1928 at the MacDowell Colony; the first performance was given on February 16, 1929, by pianist Walter Gieseking and two members of the Pro Arte Quartet in New York's Town Hall. The composer himself had this to say about his much later **Quartet for Piano and Strings**, on which he worked during his 1950 summer stay at Tanglewood, completed that October 20 in Sneden's Landing, New York, and dedicated to Elizabeth Sprague Coolidge:

> A barn in Richmond, Massachusetts, with a beautiful view of open meadow and distant mountains housed me during the summer of 1950, and it was there that I first consciously tried my hand, in my piano quartet, at twelve-tone composition. I found this approach to be liberating in two respects: it forces the tonal composer to have less conventional thoughts in respect to chord structure and it tends to have a refreshing influence so far as melody and figuration are concerned.

The following brief notes for *Vitebsk* and the Piano Quartet are from *Annotations: a guide to the music of Aaron Copland* by Vivian Perlis, 1998 edition, courtesy Boosey & Hawkes, Inc.

***Vitebsk* (1929), for piano, violin, and cello**

Based on a Jewish folk song from Ansky's play *The Dybbuk*, *Vitebsk* is one of Copland's

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few works making use of a Jewish theme. (Vitebsk, Ansky's home town in Russia, was where the playwright first heard the tune.) Copland wrote, "Jewish influences were present in my music, even when I did not refer to them overtly. I grew up in the Eastern European tradition and so there was no novelty to it as was the case with folk materials relating to the American West." With *Vitebsk*, it was Copland's intention to reflect the harshness and drama of Jewish life in Russia. Audiences find it a strangely moving work.

Quartet (1950) for piano, violin, viola, and cello

Copland was interested in exploring various methods of composition that might stimulate his melodic and harmonic ideas. It had been twenty years since he had adapted serialism to his own use. He said that "composing with all twelve notes of the chromatic scale can give one a feeling of freedom. It's like looking at a picture from a different point of view." Copland was the first to admit that he did not keep strictly to the rules of serialism. In fact, the sense of a tonal center is rarely missing in the Quartet.

ARTISTS

A violinist in the Boston Symphony Orchestra since 1975, **Sheila Fiekowsky** also maintains an active career as a soloist and chamber musician. Recent solo engagements have included appearances with the Boston Pops Orchestra, the Newton Symphony, the Mystic Valley Orchestra, and the North Shore Philharmonic. Born in Detroit, Ms. Fiekowsky began studying violin at nine, appeared as soloist with the Detroit Symphony at sixteen, and won the National Federation of Music Clubs Biennial Award that same year. Ms. Fiekowsky attended the Curtis Institute of Music and holds a master's degree in music from Yale University. She has studied violin with Emily Mutter Austin, Ivan Galamian, Jaime Laredo, and Joseph Silverstein. Her chamber music experience includes performances at the Marlboro Music Festi-



val, the Norfolk Festival, where she was a member of the Andreas Quartet, and the Aspen Festival. In 1981, as a member of the Cambridge Quartet, she was invited to teach and perform at a music festival in Fairbanks, Alaska. Ms. Fiekowsky has been heard in both chamber music and solo performances throughout the Boston area, including the Gardner Museum, the Harvard Musical Association, Northeastern University, and the Berkshire Museum.

Violist **Kazuko Matsusaka** joined the Boston Symphony Orchestra in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, the Pittsburgh Ballet Theatre Orchestra, and the Pittsburgh New Music Ensemble. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center Fellow in 1985, she holds a bachelor of music degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Treger, and a master of music degree from the State University of New York, where she studied viola with John Graham. Ms. Matsusaka has been soloist with the Central Massachusetts Symphony, the Newton Symphony Orchestra, and the Boston Pops Orchestra. In 1988 she was awarded a special jury prize at the Lionel Tertis International Viola Competition. A prizewinner in the Fischoff National Chamber Music Competition, she has also participated in the Norfolk Music Festival and the Yellow Barn Music Festival. Ms. Matsusaka is currently on the faculty of the New England Conservatory of Music.

Ronald Feldman joined the Boston Symphony Orchestra's cello section in 1967 at nineteen. Increasingly in demand as a conductor, he was music director of the New England Philharmonic for five seasons and assistant conductor of the Boston Pops Orchestra from 1989 to 1993. He has also been music director of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works. In 1988 Mr. Feldman and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Since the 1989-90 season he has been conductor of the Berkshire Symphony, with which he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. Mr. Feldman has appeared as a guest conductor with the Rochester Philharmonic, the Saint Louis Symphony, the Pro Arte Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony. Born in Brooklyn and a graduate of Boston University, he currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and coordinator of the string department.

Pianist **Randall Hodgkinson** won the International American Music Competition sponsored by Carnegie Hall and the Rockefeller Foundation in 1981 and made his formal New York recital debut at Alice Tully Hall under that competition's auspices in 1986. Earlier honors included top prizes in the J.S. Bach International Competition and other competitions, and the Tanglewood Music Center's Cabot Award in 1971. The following years brought a series of successful debuts with orchestra, including collaborations with such conductors as Leonard Bernstein and Gunther Schuller. He made his European orchestral debut in 1985 with the Santa Cecilia Orchestra of Rome, performing MacDowell's Piano Concerto No. 2 and the European premiere of Duke Ellington's *New World A-Comin* Concerto, reflecting his keen interest in American music. Mr. Hodgkinson has appeared in recital throughout the United States and performs chamber music frequently in the Boston area; he has recorded for Albany, Nonesuch, CRI, and New World. Mr. Hodgkinson earned his bachelor's degree, master's degree, and Artist Diploma from the New England Conservatory of Music, where his principal mentors were Veronica Jochum and Russell Sherman. He is currently on the Conservatory's piano and chamber music faculty.



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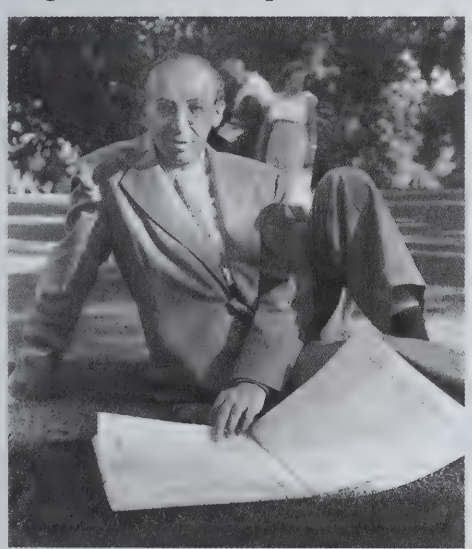
AARON COPLAND: FANFARE FOR AN UNCOMMON MAN

by Judith Tick

Marking the 100th anniversary of the birth of Aaron Copland (1900-1990), Tanglewood has programmed a number of his orchestral works and is offering a complete survey of his chamber music. Copland taught composition at Tanglewood between 1940 and 1965. Following birthday celebrations in 1975, 1980, and 1985, this is the fourth tribute to a revered figure in the history of the Berkshire Music Center (now the Tanglewood Music Center).

Aaron Copland's achievement is so remarkable that we take for granted how he gave this restless nation a sense of musical place, a soundscape of home. So sovereign is his American presence that his most famous works—*Fanfare for the Common Man* [JULY 7 BSO CONCERT], "Simple Gifts" from *Appalachian Spring* [JULY 3 TMC CHAMBER CONCERT], "Hoe-down" from *Rodeo*—have already entered tradition, anonymously backgrounding commercials and sporting events. It is the kind of music everyone recognizes but no one knows, if by knowing we mean taking its full measure.

Copland's childhood recapitulates aspects of a first-generation success story of Jewish assimilation. The youngest of five, whose parents arrived here via Russia and England (where "Kaplan" became "Copland"), Aaron lived above the family department store in Brooklyn, manning the cash register after school. He started piano lessons when he was thirteen. While his formal education stopped with high school, Copland studied composition from 1917-1921 with Rubin Goldmark. Steeped in German music, Goldmark imparted solid training in classical forms, which in the manner of the precocious young artist, Copland both assimilated and rejected.



Erika Stone

Copland at Tanglewood in 1947

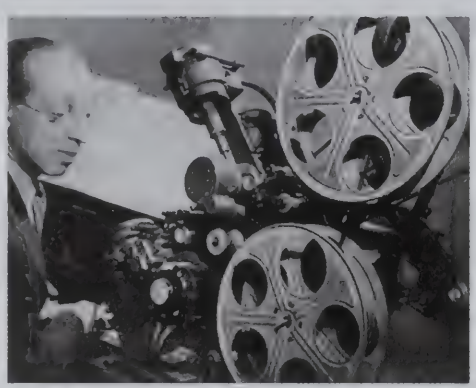
Copland's apprenticeship years yielded some twenty works for small chamber ensembles, solo piano, and voice. In 1919 he made several arrangements of Chopin's piano music for cello and piano, including an Etude and two Preludes. A few original compositions forecast later directions. Both the Debussy-influenced *Poème* for cello and piano (1918), and the lyrical Prelude for violin and piano (1919), which Copland described as influenced by César Franck, reflect Francophile tendencies. In *Lament* for cello and piano (1919), the thematic borrowing of a Hebrew hymn shows his affinity for quoting vernacular music. **[ALL OF THESE WORKS CAN BE HEARD IN THE JULY 7 PRELUDE CONCERT.]**

Copland came of age in Paris (1921-1924). There he found "Mademoiselle," as he called his charismatic composition teacher, Nadia Boulanger. Archaic harmonies in *Four Motets* for chorus (1921) reflect her eclectic taste **[AUGUST 25 PRELUDE]**. Receptive to the neoclassicism of Boulanger's own teacher, Gabriel Fauré, Copland arranged one of Fauré's piano preludes for string quartet and paid further homage to him in another quartet movement, *Rondino* (1923) **[JULY 21 PRELUDE]**. Above all, Copland shared Boulanger's passion for the music of Igor Stravinsky, apostle of Franco-Russian modernism. He emulated Stravinsky's rhythmic and orchestral daring in his first orchestral work, the ballet *Grohg* (1922-1925). Only recently rediscovered, *Grohg* **[JULY 2 TMC ORCHESTRA CONCERT]** shares its exotic harmonies with another latecomer to the

Copland repertory, Movement for String Quartet (1923) [**JULY 21 PRELUDE**].

Boulanger wanted Copland to be comfortable in his own skin, as the French say, and that meant acknowledging his American musical citizenship. Fascinated by Copland's "jazz-derived rhythms," she believed they expressed an innate American sensibility. Thus in France, a country which treats culture as power and patrimony—where, as he observed, "art and life touch"—Copland began his lifelong quest for an American musical vernacular to integrate into modernist music.

While Copland came home to New York in June 1924 as a virtual unknown, he was labeled "internationally famous" within a few short years because of the acclaim surrounding such jazz-infused works as *Music for the Theater* and the Piano Concerto. They were



Copland during production of "The Heiress"

COPLAND AND THE MOVIES
A Film Festival at Tanglewood

Sunday, July 23–Wednesday, July 26, at 9 p.m. in Seiji Ozawa Hall

Free Admission

On four successive nights this summer, as part of its Copland Centennial Celebration, Tanglewood is pleased to present six of the eight films for which Aaron Copland wrote the music, all at 9 p.m. in Seiji Ozawa Hall.

Sunday, July 23—"THE HEIRESS" (1949; 115 minutes)

William Wyler directed this version of Henry James's classic novella, *Washington Square*, about New York society in the gay '90s. Olivia de Havilland won an Oscar for her portrayal of the shy heiress Catherine Sloper. The young Montgomery Clift is her fortune-hunting suitor, Morris Townsend. Copland won an Oscar for his score.

Monday, July 24 —"THE CUMMINGTON STORY" (1945; 15 minutes) and "OUR TOWN" (1940; 90 minutes)

"The Cummington Story" was produced by the Office of War Information for distribution abroad; according to Howard Pollack's recent Copland biography, it "traces the temporary settlement of a group of Eastern European refugees in a quintessentially American town." Directed by Sam Wood, "Our Town" is a charming screen version of Thornton Wilder's lyrical treatment of life *ca.* 1900 in the New England town of Grover's Corners.

Tuesday, July 25—"THE CITY" (1939; 45 minutes) and "THE RED PONY" (1948; 88 minutes, Technicolor)

Produced by the American Institute of Planners, "The City" was first shown at the 1939 New York World's Fair and is now regarded as a landmark documentary film and an important "text" in the evolution of urban planning. The music represents Copland's first film score. "The Red Pony," based on John Steinbeck's 1945 novella of life on a California ranch *ca.* 1910, was Copland's third collaboration with director Lewis Milestone and their second film adaptation of Steinbeck. Robert Mitchum is memorable as ranch hand Billy Buck.

Wednesday, July 26—"OF MICE AND MEN" (1939; 107 minutes)

The first of Copland's three collaborations with Russian-born director Lewis Milestone, this screen version of John Steinbeck's 1937 novella features Burgess Meredith as George and Lon Chaney, Jr., as Lennie. Copland received two Oscar nominations (Best Score and Best Original Score) for his score—his first score to a feature film.

commissioned by Serge Koussevitzky, who, as conductor of the BSO from 1924-1949, championed Copland's works as part of an "American Renaissance" in classical music. Copland's friend, composer Elliott Carter (in residence at Tanglewood this summer) remembers how Copland and Koussevitzky treated musical identity: "Part of being Aaron Copland was being an American composer. This was very much encouraged by Koussevitzky, who believed there should be an American world just as there had been a Russian world."

Who would lead this American Renaissance? Copland encountered unexpected competition from George Gershwin and the success of *Rhapsody in Blue*. In Two Pieces for Violin and Piano—"Nocturne" and "Ukelele Serenade" (1926) [**August 11 and July 28 Prelude Concerts, respectively**, the former in its 1976 arrangement for clarinet and piano], Copland responded with blues-inflected melodies and "cubistic" (Copland's term) syncopations. In the 1930s he refined this approach in the *Short Symphony* (1932-33), later adapted as Sextet for Clarinet, Piano, and String Quartet (1937) [**July 2 Boston Symphony Chamber Players Concert**].

Despite his fame Copland could only piece together a spartan livelihood from commissions, fellowships, patronage, and part-time teaching. A leader among his peers, he wrote articles promoting their music. *Lento Molto* (the second of Two Pieces for String Quartet, 1928) builds on hymn-tune idioms pioneered by Roy Harris and Virgil Thomson [**July 21 Prelude**]. Copland assumed an expressionistic posture in *Vitebsk, Study on a Jewish Theme* (1928), a trio for piano, violin, and cello inspired by the Yiddish play, *The Dybbuk*, which he saw (in English) in 1926 [**July 7 Prelude**]. He explored introspective idioms further in the Piano Variations and Elegies for Violin and Viola (1932-33) [**August 4 Prelude**]. With a theme borrowed from a Yiddish folksong, *Vitebsk* also foreshadows Copland's increasing involvement with folk music. His subsequent use of Mexican folk song in *El Salón México* and Cuban popular dance rhythms in the two-piano piece *Danzón Cubano* (1942) [**August 14 TMC Concert**] reaffirms this direction.



Copland with fellow composers Lukas Foss and Elliott Carter, mid-1960s

Yet these works hardly prepare us for Copland's great trilogy of ballets, *Billy the Kid, Rodeo*, and his masterpiece, *Appalachian Spring* (1943-44). They translate into sound the metaphorical domain of landscape as a symbol of national character—where vastness and open air capture our mythic innocence and the solitude we associate with freedom. Copland accomplished this by treating American folk music as existential material—quoting tunes to be sure, but also deriving luminous harmonies from its common chords. In the late 1930s and '40s, when the Great Depression and World War II made citizenship matter more than ethnicity, the "folk" symbolized democracy and authenticity. Responding as well to an "urban folk revival" (the discovery of American folk music by a national audience), Copland described his esthetic in the comfort-language of quilts: "homespun," "plainness," and "usefulness." It influenced several compositions from this period, among them a work for chamber orchestra, *Quiet City* (1940) [**July 7 BSO Concert**] and the Sonata for Violin and Piano (1942-43) [**July 5 Chamber Concert**].

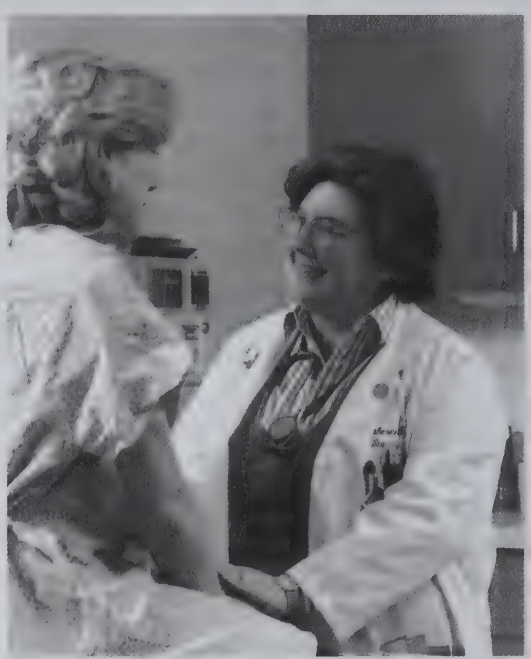
Copland was at the top of his form in the early 1940s. Financially secure at last from the success of his film scores (among them *Our Town* and *The Red Pony* [**August 5**

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POPS CONCERT]) and regarded as America's unofficial "composer laureate," Copland traveled for the State Department and fulfilled commissions for patriotic works. The *Lincoln Portrait* and *Fanfare for the Common Man* (1942) come from the War Years, as does the Third Symphony (1944-46) [AUGUST 20 TMC ORCHESTRA CONCERT]. At once grave and optimistic, introspective and civic, it expressed home-front culture, appropriately reprising the *Fanfare* for its finale. Copland struck a similar elegiac tone in the choral work *In the Beginning* (1947) commissioned by Harvard University [AUGUST 25 PRELUDE].



With Leonard Bernstein and Seiji Ozawa, 1988

Life loosened at the seams for Copland in the late 1940s. The post-war revival of Arnold Schoenberg's twelve-tone method disquieted him, and cold-war politics brought trouble. Public hostility incurred by his participation in the Cultural and Scientific Conference for World Peace (1949), which was seen as a Communist propaganda event, foreshadowed persecutions in the mid-1950s from Senator McCarthy and the House Committee on Un-American Activities. Shortly after this conference an intrepid Copland adopted twelve-tone approaches in the Quartet for Piano and Strings (1949-50) [JULY 7 PRELUDE], as he would later in the orchestral work *Inscape* (1967) [AUGUST 14 TMC ORCHESTRA CONCERT]. It is hard today to recapture the meaning of this shift. Was he expressing solidarity with composers behind the "Iron Curtain" where atonal music was outlawed? Was he jumping on the bandwagon of youth or acting from deeply felt musical imperatives? Once Copland noted how the instability of twelve-tone music suited the anxiety of the times; he also said he wanted to "freshen up his harmonies." Some of his cold-war modern work combines dissonant chords with older Baroque forms, as in the orchestral piece, *Connotations* (1962). In the chamber concerto for solo strings, Nonet (1960) [AUGUST 18 PRELUDE], the tonal language is "refreshed" but once again largely consonant.

Copland struggled to maintain productivity in his advancing years, completing very few pieces after 1970. For the Duo for Flute and Piano (1971) he resurrected musical sketches from the 1940s [JULY 28 PRELUDE]. Yet the elliptical counterpoint in two late works, *Threnodies* for flute and string trio (1972, 1973), shows a still active musical imagination [ALSO JULY 28].

Copland consistently sought to clarify his individuality in music. Elliott Carter speaks about this: "Aaron was really the arbiter of taste of contemporary music by saying that a composer must have some personal character. Aaron gradually sharpened his point of view about his personality, and developed it considerably. He wrote Aaron Copland's music as soon as he found out what it was." Copland continued to "find out" throughout his long career, entrusting the fate of both his public and private music to the same process of inner exploration. How fortunate we are that Copland's peculiar genius enabled him to use himself as a medium of one through which the many could collectively experience an "American sound. "

A Matthews Distinguished University Professor at Northeastern University in Boston, Judith Tick is the author of *Ruth Crawford Seeger–A Composer's Search for American Music* and, with Gail Levin, co-author of the forthcoming *Aaron Copland's America–A Cultural Perspective*, being published in conjunction woth the exhibition of that title at the Heckscher Museum of Art in Huntington, New York (November 4, 2000–January 1, 2001).

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COPLAND — *Fanfare for the Common Man*

COPLAND — *Quiet City*
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NOTES ON THE PROGRAM

AARON COPLAND (1900-1990)

Fanfare for the Common Man

First performance: March 14, 1943, Cincinnati Symphony Orchestra, Eugene Goossens cond.
First BSO performance: July 5, 1980, Tanglewood, Aaron Copland cond.
Most recent Tanglewood performance by the BSO: July 6, 1997, John Williams cond.

Quiet City

First performance: January 28, 1941, Town Hall, New York, Saidenberg Little Symphony, Daniel Saidenberg cond.
First BSO performances: April 1941, Serge Koussevitzky cond., Georges Mager, trumpet, Louis Speyer, English horn
Most recent Tanglewood performance in a BSO concert (see below): July 26, 1974, Aaron Copland cond., Armando Ghitalla, trumpet, Laurence Thorstenberg, English horn

FRANZ JOSEPH HAYDN (1732-1809)

Cello Concerto No. 1 in C

First performance: Presumably soon after the work's completion, ca. 1765, by Joseph Weigl, principal cellist at Eszterháza, for whom it was most likely written
First BSO performance: July 9, 1965, Tanglewood, Erich Leinsdorf cond., Jules Eskin, cello
Most recent Tanglewood performance: August 28, 1998, Hugh Wolff, cond., Mstislav Rostropovich, cello

EDGAR MEYER (b.1960)

Double Concerto for cello, double bass, and orchestra

First performance: August 1, 1995, San Luis Obispo Mozart Festival Orchestra, Jeffrey Kahane, cond., Carter Brey, cello, Edgar Meyer, double bass
This is the first BSO performance.

IGOR STRAVINSKY (1882-1971)

Suite from *The Firebird*

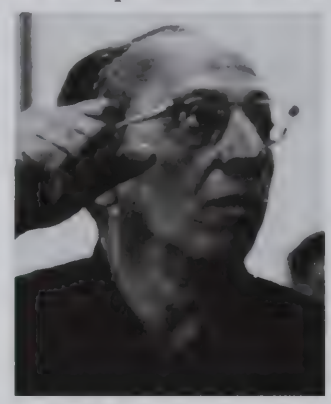
First performance of the ballet: June 25, 1910, by Serge Diaghilev's Ballets Russes at the Paris Opéra, Gabriel Pierné cond., with Tamara Karsavina (the Firebird), Michel Fokine (Prince Ivan), Vera Fokina (the Tsarevna), and Alexis Bulgakov (Kashchei); choreography by Fokine; scenario by Fokine in collaboration with Diaghilev and his staff
First BSO performances of Stravinsky's 1911 suite: October 1919, Pierre Monteux cond.; of the 1919 suite: March 1935, Stravinsky cond.
First Tanglewood performance of music from "The Firebird": August 8, 1937, Serge Koussevitzky cond.
Most recent Tanglewood performance of 1919 suite: July 25, 1998, John Williams cond.

During his lifetime, **AARON COPLAND** was well-known as composer, writer on music, lecturer, pianist, conductor, and teacher. His music is distinctively American, drawing frequently upon cowboy songs, Mexican tunes, Shaker hymns, and jazz. Among his most popular scores are the ballets *Appalachian Spring*, *Rodeo*, and *Billy the Kid*; the *Lincoln Portrait*, which provides evocative musical background to a reading of Lincoln texts culminating with words from the Gettysburg Address; and the ***Fanfare for the Common Man***, which The New Grove Dictionary of American Music describes as being "better known than [Copland's] name." The *Fanfare* dates from 1942 and was written for Eugene Goossens and the Cincinnati Symphony, who gave the first performance on March 14, 1943. The circumstances of its composition were described by

Goossens himself:

> In the summer of 1942 I decided to carry out an experiment at our Cincinnati concerts similar to one I had previously essayed with some success at my concerts of contemporary music at Queens Hall, London, in 1921. I therefore wrote to a number of American composers of repute requesting them to compose patriotic fanfares for performances at the concerts of the Cincinnati Symphony Orchestra during the season of 1942-43. No fewer than eighteen composers immediately responded with fanfares for different combinations of instruments…

Copland's fanfare was one of ten collected by Goossens in 1944 into a volume of those pieces composed for brass and percussion, by composers also including Henry Cowell (*Fanfare for the Forces of our Latin American Allies*), Paul Creston (*Fanfare for Paratroopers*), Anis Fuleihan (*Fanfare for the Medical Corps*), Goossens himself (*Fanfare for the Merchant Marine*), Howard Hanson (*Fanfare for the Signal Corps*), Walter Piston (*Fanfare for the Fighting French*), Deems Taylor (*Fanfare for Russia*), Virgil Thomson (*Fanfare for France*), and Bernard Wagenaar (*Fanfare for Airmen*).



Given the patriotic sentiment required, Copland strove for what he himself described as "a certain nobility of tone, which suggested slow rather than fast music." The title followed from the composer's reaction to that of Piston's *Fanfare for the Fighting French*. As Copland recalled, "It seemed to me that if the fighting French got a fanfare, so should the common man, since, after all, it was he who was doing the dirty work in the war." A few years later, feeling it to be "worth further development," Copland used the *Fanfare* in the finale of his Third Symphony, which was given its premiere by Serge Koussevitzky and the Boston Symphony Orchestra in October 1946, and which will close this summer's Tanglewood Music Center Copland offerings in an August 20 performance by the TMC Orchestra under Robert Spano's direction.

Composed in the summer of 1940, just after Copland finished his teaching duties at Tanglewood, and premiered in New York's Town Hall on January 28, 1941, ***Quiet City*** had its first Boston performances on April 18 and 19 that same year with Serge Koussevitzky conducting the Boston Symphony Orchestra. On that occasion, Copland's own words about the piece were printed in the BSO program book:



In the Spring of 1939, I was asked by my friend, Harold Clurman, Director of the Group Theatre, to supply the incidental musical score for a new play by Irwin Shaw, author of *Bury the Dead*, *The Gentle People*, and other dramas. His new opus was entitled *Quiet City*, and was a realistic fantasy concerning the night-thoughts of many different kinds of people in a great city. It called for music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity. The author's mouthpiece was a young trumpet player called David Mellnikoff, whose trumpet playing helped to arouse the conscience of his fellow-players and of the audience. The play was given two "try-out" performances in New York on successive Sunday evenings in April of 1939, and then withdrawn for revisions.

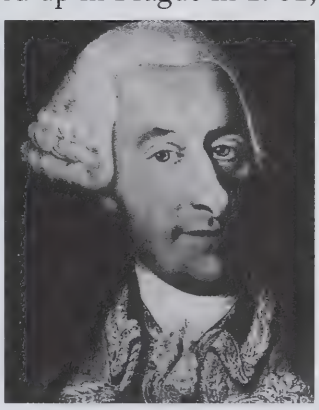
Several friends urged me to make use of some of the thematic material used in my score as the basis for an orchestral piece. This is what I did in the summer of 1940, as soon as my duties at the Berkshire Music Center were finished. I borrowed the name, the trumpet, and some themes from the original play. The addition of English horn and string orchestra (I was limited to clarinet, saxophone, and piano, plus the trumpet, of course, in the stage version), and the form of the piece as a whole, was the result of work in a barn-studio two miles down the road from Tanglewood. The orchestration was completed in late September, and the score dedicated to Ralph Hawkes, junior member of the London firm of Boosey and Hawkes, who published the composition recently.

Quiet City is very different music from Copland's *Fanfare*. The latter's brief span is filled with a patriotic assurance capturing the expanse not only of the American landscape, but of the American dream. *Quiet City*, befitting its basis in a play conceived in the disquieting period just before World War II, is reflective in attitude, the plangency of the two solo instruments serving to heighten, personalize, and individualize the prevailing mood. Like Barber's Adagio for Strings, Copland's *Quiet City* has served also to memorialize, as in its last Tanglewood performance as part of a 1988 concert in memory of the late BSO trumpet player André Côme. This is music that touches both the heart and the mind, music filled with wisdom, solace, and promise.

—Marc Mandel

* * * * *

FRANZ JOSEPH HAYDN wrote relatively few concertos compared to most composers of his day, and most of those few have survived only by accident, often in a single copy. One dramatic example of this is the C major cello concerto, which was completely lost and known only through a two-measure entry of its principal theme in Haydn's personal thematic catalogue of his works until an old copy turned up in Prague in 1961, one of the most significant and exciting rediscoveries of modern Haydn research. For here was a prime example of Haydn in his early maturity, a work almost certainly written for and played by the principal cellist in the Esterházy establishment, Joseph Weigl.



The concerto was the most popular and successful instrumental form of the Baroque, coming out of Italy, where it had been stamped with the signature of Vivaldi; its very success meant that composers tended to use the traditional techniques even as a new approach to harmonic organization, texture, and thematic structure was having a powerful effect on the nascent symphony and string quartet. The concerto thus became somewhat old-fashioned and retained far longer than the symphony the beat-marking rhythms of the Baroque and the concatenation of small rhythmic motives to build up a theme rather than classically balanced phrases. Formally, too, the concerto still built upon the Baroque ritornello form,

which stated the principal material as blocks in a series of different keys linked by virtuosic passages for the soloist, although the ritornello arrangement gradually achieved détente with the sonata-form layout that became standard in the symphony.

Haydn's C major concerto is a splendid example of this transitional period; we can almost hear Haydn breaking the ties with the Baroque and becoming more "classical" as the work progresses, since the first movement has a great deal more of the small rhythmic cells and the standard syncopation that became such a cliché in the late Baroque concerto, although it also makes a bow to sonata form. But the last movement comes from the world of the contemporary symphonies, with scarcely a glance backward. In between comes a serenade-like Adagio that focuses attention on the graceful lyricism almost throughout.

—Steven Ledbetter

* * * * *

EDGAR MEYER became obsessed with the double bass—his father's instrument—at an early age, eschewing attempts by his parents to have him start out on a more appropriately sized instrument, the violin. Meyer's father influenced the child bassist not only as a teacher but also in his enthusiasm for classical and jazz music. Meyer's own eclectic tastes include classical, jazz, country, folk, and bluegrass, as his many recording and performing projects attest. He has worked with such other musical explorers as banjoist Bela Fleck, fiddler Mark O'Connor, violinist Joshua Bell, and cellist Yo-Yo Ma. The music that has resulted from these collaborations can't be easily pinned down—sometimes jazz, bluegrass, or classical, sometimes defying categorization.

While he cites Fleck, Sam Bush, and others from the bluegrass music community as

The composer has provided the following note for the Double Concerto:

Double Concerto for cello, bass, and orchestra was premiered with Jeffrey Kahane conducting the San Luis Obispo Festival Orchestra. It was commissioned by a consortium consisting of the Nashville Symphony, the Knoxville Symphony, and the San Luis Obispo Mozart Festival. It was primarily underwritten by the Meet the Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and Lila Wallace–Reader's Digest Fund.

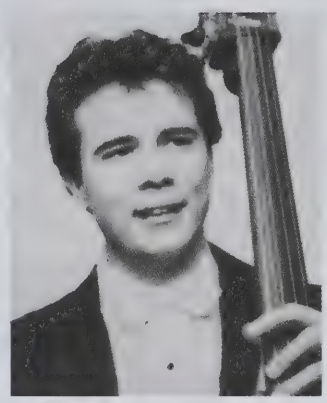
This version is a slight revision of the original. The original was written entirely while traveling and on a very tight schedule. The revision consists of some reorchestration in the second movement and an expansion of the first.

Clifton Swanson, the director of the San Luis Obispo Mozart Festival, requested a piece that was somehow tied to Mozart's *Sinfonia concertante*, K.364. The first two movements of the Double Concerto are not at all connected to the Mozart. The final movement, however, is closely modeled on Mozart's finale. (In fact, it would be accurate to regard my final movement as a public composition lesson.)

Ultimately, the larger aspects of form (what happens over longer periods of time and the relationships between major sections) cannot be separated from the smaller ones (what happens over shorter periods of time and more subtle connections). In other words, truly reproducing the form of Mozart's final movement would necessarily be the same thing as copying it verbatim. My final movement therefore incorporates most of the larger aspects of Mozart's form and as many of the smaller ones as my material will allow.

—Edgar Meyer

being among his teachers, Meyer came to bluegrass relatively late in life at around age seventeen, by which time he had a dozen years of bass experience behind him. He had bass and general music-experience lessons with his father and later with Stuart Sankey, but after high school he was interested in doing something in addition to music. He studied math in college, initially at Georgia Tech, but went on to take a degree in music at Indiana University, where, by the time he graduated, he was "just doing music every second of the day." (It was also at IU that he met then twelve-year-old Bloomington native Joshua Bell.) While at Indiana developing his classical technique, he began writing music and continued performing in more informal settings. A string band he played with opened a concert for the legendary New Grass Revival in 1981, an experience Meyer calls "life-changing." He met Revival member Sam Bush, who later brought Meyer to the attention of Bela Fleck. Fleck and Bush joined Meyer and brought other world-class performers Jerry Douglas and Mark O'Connor on board for Meyer's 1985 debut recording, "Unfolding," a project that seems to have set the tone for the many other fruitful, genre-busting collaborations since.



Also in 1985 Edgar Meyer was invited to the Santa Fe Chamber Music Festival and given the opportunity to create his own program. Along with pieces from the standard repertoire he performed his own twelve-minute *Amalgamations for Solo Bass*. Meyer, at age twenty-five, began to develop further the cross-pollination of the classical standards and his own music with its myriad influences. Over the years he has performed in nearly every role conceivable as a bass player—in sessions with artists such as Lyle Lovett and Garth Brooks, in classical recordings and concerts, including an upcoming recording of Bach's solo cello suites, and original collaborative projects.

Meyer's own more "formal" compositions also seem like hybrids of his many influences and loves. At the same time, much of his inspiration, his style, seems to be tied to his life with the double bass—in much the same way that Fernando Sor's focus fell on the guitar and Paganini's on the violin, or Chopin's and Rachmaninoff's on the piano. Lately, though, Meyer has been trying to think about composing without reference to the bass and its attendant sonic personality. His Violin Concerto, written for and recorded by Hilary Hahn, is essentially a classical work, showing the influence of Mozart



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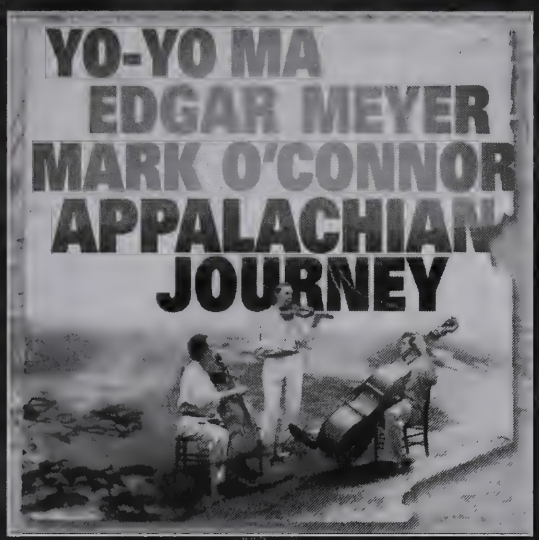
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but also infusing the form with an open and lyrical folksong character. The sound is identifiably American, with wisps of Billings or Copland, of Gershwin or Hank Williams (not to take these impressions too far). The music for the violin is idiomatic and original, and certainly not something transcribed from a piece for solo double bass.

Meyer wrote his Double Concerto for Cello and Double Bass in 1995, and as he explains below, there are definite ties to Mozart, particularly in the way the two instruments nearly always play in tandem. Meyer's style shines through, though, in the rhythmically flexible, singing melodic lines—sometimes sounding as if founded on improvisation—and the open harmonies and the broad American-ness of the overall tone. The stylistic dichotomy—classical versus folk-popular—emerges nearly at once when the opening Shostakovich-like figure in the low strings is taken up and inverted with a bluesy hitch by the two soloists in quick imitation. The episodic second movement contrasts fast, somewhat aggressive music in the orchestra with quiet, ancient-sounding music for the soloists. The closing movement exuberantly glosses the old-time fiddle music Meyer loves. The composer's own program note for a previous performance of the Double Concerto is printed on page 22.

—Robert Kirzinger

* * * * *

The notorious inability of Anatol Liadov to finish his scores in time gave Stravinsky his first big break. In 1909, Sergei Diaghilev needed to find a fast-working composer for a new ballet based on the old Russian legend of the Firebird. Having been impressed by **IGOR STRAVINSKY**'s *Fireworks*, which he had heard a few months earlier, Diaghilev went to Stravinsky to discuss a possible commission for *The Firebird*. Though deeply engrossed in his opera *The Nightingale*, Stravinsky naturally recognized that a ballet commission from Diaghilev with a production in Paris was an opportunity he could not turn down. In fact, he was so enthusiastic that he began sketching the music before the formal commission finally reached him. The premiere of the lavishly colorful score marked a signal triumph for the Ballets Russes and put the name of Stravinsky on the map. Diaghilev quickly signed him up for more ballets, and in short order he turned out *Petrushka* and *The Rite of Spring*, with which he brought on a musical revolution.



The scenario of *The Firebird* involves the interaction of human characters with two supernatural figures, the magic Firebird (a sort of good fairy), and the evil sorcerer Kashchei, a green-taloned ogre who cannot be killed except by destroying his soul (which is preserved in a casket in the form of an egg), and who has an enchanted garden in which he keeps thirteen captured princesses. Many valiant knights have tried to rescue the princesses, but all have been captured and turned to stone.

The suite opens with the ballet's introduction, with its mood of magical awe. The double basses present a melodic figure (two semitones and a major third) that lies behind all the music of the Firebird. Following a culminating shower of brilliant harmonics on the violins (played with a new technique invented by Stravinsky for this passage), a muted horn call signals the rise of the curtain on a nocturnal scene in the "Enchanted Garden of Kashchei," which continues the mysterious music of the opening (a chromatic bassoon phrase foreshadows the sorcerer). Suddenly the Firebird appears (shimmering strings and woodwinds), pursued by a young prince, Ivan Tsarevich. The Firebird performs a lively dance, all shot through with brilliant high interjections from the upper woodwinds. But Ivan Tsarevich captures the magic bird (horn chords *sforzando*) as it

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This season marks Baldwin's 61st anniversary with Tanglewood. This very special association runs deep into the histories of both organizations. It began when Lucien Wulsin II, president of Baldwin during the 1920s and '30s, met Serge Koussevitzky, the renowned Russian conductor and music director of the BSO. Koussevitzky was involved with Tanglewood from its inception and founded the Berkshire Music Center in 1940.





Serge Koussevitzky (above)
Lucien Wulsin II (left)

Wulsin, whose family had French-European roots, became good friends with Koussevitzky, who had lived in France in the early 1920s. It was this friendship, combined with noted Baldwin piano quality, that initiated the time-honored Baldwin-Tanglewood tradition.



Since those early years, Baldwin has been the piano of choice for Tanglewood and many of its visionary leaders and alumni, including Charles Munch, Leonard Bernstein, Aaron Copland, Lukas Foss, Charles Dutoit and Seiji Ozawa. Today, the Baldwin tradition continues to grow with celebrated Tanglewood conductors Keith Lockhart and Robert Spano becoming Baldwin Artists in recent years.

This season, Baldwin pianos will share the stage at Tanglewood's orchestral and chamber music instrumental and vocal recitals, student performar the Festival of Contemporary Music, and performances by popular and jazz artists. As Official Piano, Baldwin is honored to play its part in the rich history and ongoing tradition of Tanglewood. *Here's to the next 61 years!*



flutters around a tree bearing golden apples. The Firebird appeals to be freed in an extended solo dance, but Ivan takes one of its feathers—a magic feather—as a token before allowing it to depart.

Thirteen enchanted princesses, the captives of Kashchei, appear—tentatively at first—shake the apple tree, then use the fallen apples for a game of catch. Ivan Tsarevich interrupts their game, for he has fallen in love with one of them. They dance a *khorovod* (a stately slow round dance) to one of the favorite passages of the score, a melody first introduced by the solo oboe (this is an actual folk song).

In pursuit of the princesses, Ivan Tsarevitch enters the palace, where he is captured by the monsters that serve as Kashchei's guards. The suite then jumps to the point at which Kashchei begins to turn Ivan into stone, making a series of magic gestures: one—two—... But before he can make the third and final gesture, Ivan Tsarevich remembers the Firebird's feather; he waves it, summoning the Firebird to his aid. Kashchei's followers are enchanted by the magic bird, who sets them dancing to an "infernal dance" of wild syncopation and striking energy.

The Firebird also indicates to the Prince where he can find—and destroy—the soul of Kashchei, whereupon all the knights that had been turned to stone before come back to life (in a sweetly descending phrase of folklike character) and all take part in a dance of general happiness (a more energetic version of the same phrase). The Firebird has disappeared, but her music, now rendered more "human" in triadic harmony, sounds in the orchestra as the curtain falls.

There are things in the *The Firebird* that already foreshadow the revolutionary composer to come: the inventive ear for new and striking sounds, the love of rhythmic irregularities (though there is much less of it here than in *The Rite of Spring*!), and the predilection for using ostinatos to build up passages of great excitement. In listening to this familiar score, we may be able to sense afresh the excitement of being on the verge of a revolution.

—Steven Ledbetter

GUEST ARTISTS

Yo-Yo Ma



Whether performing a new concerto, revisiting a familiar work from the cello repertoire, coming together with colleagues for chamber music, reaching out to young audiences and student musicians, or exploring cultures and musical forms outside the Western classical tradition, Yo-Yo Ma seeks connections that stimulate the imagination. Mr. Ma maintains a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. One of his goals is to understand and demonstrate how music serves as a means of communication across a range of cultures throughout the world. Taking this interest further, Mr. Ma has recently established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient Silk Road trade route, which extended from easternmost Asia to Europe (including such regions as India, Tibet, Persia, and Greece). By examining the ebb and flow of ideas throughout this vast area, the Project seeks to illuminate the heritages of the Silk Road countries and identify the voices that represent these traditions today. Mr. Ma is an exclusive Sony Classical artist; his discography of nearly fifty albums (including thirteen Grammy winners) reflects his wide-ranging interests. Besides the standard concerto repertoire, Mr. Ma has recorded many of the numerous works that he has commissioned or premiered. He has also made several successful recordings that defy categorization, among them "Hush" with Bobby McFerrin, "Appalachia Waltz" with Mark O'Connor and Edgar Meyer, and "Piazzolla: Soul of the Tango." Mr. Ma's most recent Sony Classi-

cal releases include "Simply Baroque," featuring works of Bach and Boccherini, and "Solo," an album of unaccompanied works that serves as a prelude to the Silk Road Project. Yo-Yo Ma is strongly committed to educational programs that not only bring young audiences into contact with music but also allow them to participate in its creation. While touring, he takes time whenever possible to conduct master classes as well as more informal programs for students—musicians and non-musicians alike. Yo-Yo Ma was born in 1955 to Chinese parents living in Paris. He began studying the cello with his father at four and soon came with his family to New York. His principal cello teacher was Leonard Rose at the Juilliard School. He later sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. He plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius. Mr. Ma has appeared frequently with Seiji Ozawa and the Boston Symphony Orchestra in Boston, at Tanglewood, and on tour since his February 1983 subscription series debut.

Edgar Meyer

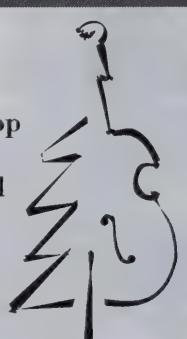


Making his Boston Symphony Orchestra debut, double bass virtuoso Edgar Meyer has won a large and diverse audience through his a musicianship and gift for composition. A performer who thrives on fruitful collaboration, Meyer was a member of the progressive bluegrass band "Strength in Numbers" with Sam Bush, Jerry Douglas, Bela Fleck, and Mark O'Connor. He performs regularly with guitarist Russ Barenberg and dobroist Jerry Douglas, and works with pianist Amy Dorfman, his longtime accompanist, in recitals of classical repertoire and his own compositions. Mr. Meyer's inventive trio project with banjo player Béla Fleck and mandolin player Mike Marshall opened the 1997-98 season of the Chamber Music Society of Lincoln Center in conjunction with the release of their CD, "Uncommon Ritual." With violinist Joshua Bell, Mike Marshall, and legendary bluegrass musician Sam Bush he organized a quartet for a collaboration exploring a fusion of classical and bluegrass. Their Grammy-nominated recording project, "Short Trip Home," was released in 1999. Mr. Meyer is in demand as a guest bass player by such recording artists as Garth Brooks, Bruce Cockburn, Mary Chapin Carpenter, Emmylou Harris, James Taylor, Lyle Lovett, the Indigo Girls, Travis Tritt, and the Chieftains. An exclusive Sony artist, Mr. Meyer collaborated with Yo-Yo Ma and Mark O'Connor on the CD "Appalachia Waltz," which soared to the top of the charts and remained there for sixteen weeks. A second album from the trio, "Appalachia Journey," was released in March 2000. In October 1999, Edgar Meyer's Violin Concerto, written for violinist Hilary Hahn,

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was premiered and recorded by Ms. Hahn with Hugh Wolff and the St. Paul Chamber Orchestra. Also with the St. Paul Chamber Orchestra, for future release on Sony Classical, Mr. Meyer has recorded Bottesini's *Gran Duo* with Joshua Bell; his own Double Concerto for Bass and Cello with Yo-Yo Ma; his Concerto for Bass, and Bottesini's Bass Concerto No. 2. Edgar Meyer began studying bass with his father at five and continued later with Stuart Sankey. The winner of numerous competitions, in 1994 he became the first bassist to receive the Avery Fisher Career Grant. Mr. Meyer premiered his Bass Concerto in 1993 with Edo de Waart and the Minnesota Orchestra. In 1995 he premiered his Quintet for Bass and String Quartet in collaboration with the Emerson String Quartet. Also in 1995 he premiered his Double Concerto for Bass and Cello, with cellist Carter Brey and the San Luis Obispo Mozart Festival Orchestra led by Jeffrey Kahane. A frequent guest at music festivals, Mr. Meyer has appeared as performer and composer at Aspen, Caramoor, Chamber Music Northwest, Marlboro, and Tanglewood. He was a regular guest at the Sante Fe Chamber Music Festival from 1985 to 1993, during which time he composed six works for the festival. In 1994 he joined the Chamber Music Society of Lincoln Center, where he continues to perform regularly. Mr. Meyer is Visiting Professor of Double Bass at the Royal Academy of Music. He makes his first appearance with the Boston Symphony Orchestra this evening.



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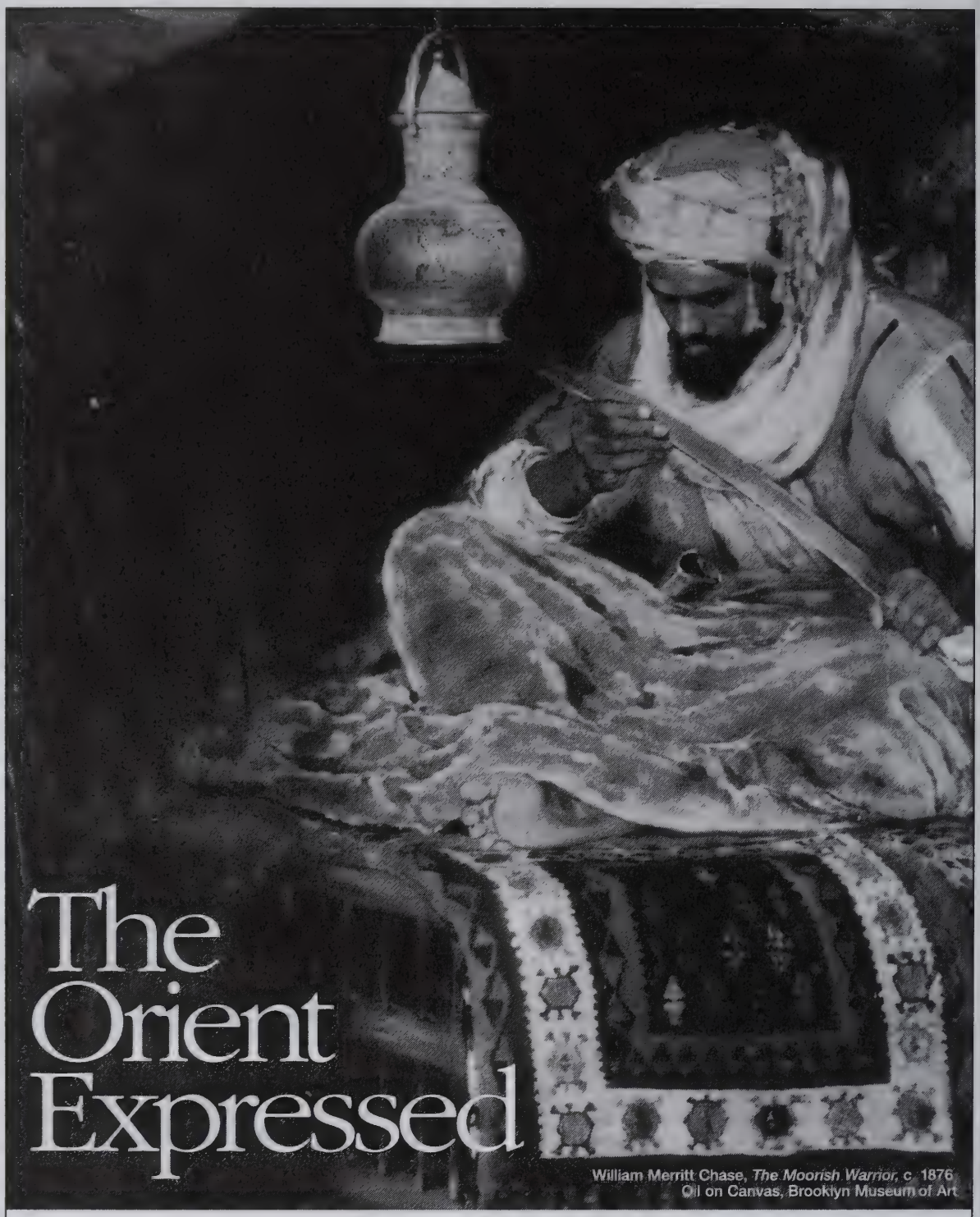
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PROKOFIEV	Violin Concerto No. 2 in G minor, Opus 63 Allegro moderato Andante assai Allegro ben marcato GIL SHAHAM

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NOTES ON THE PROGRAM

JOHN WILLIAMS (b.1932)

Essay for Strings

First performance: December 6, 1965, Houston Symphony Orchestra, André Previn cond.
This is the first BSO performance.

SERGEI PROKOFIEV (1891-1953)

Violin Concerto No. 2 in G minor, Opus 63

First performance: December 1, 1935, Madrid, Enrique Fernández Arbós cond., Robert Soetens, violin
First BSO performances (American premiere): December 1937, Serge Koussevitzky cond., Jascha Heifetz, violin
First Tanglewood performance: August 5, 1961, Charles Munch cond., Joseph Silverstein, violin
Most recent Tanglewood performance: July 17, 1994, Mariss Jansons cond., Midori, violin

WILLIAMS

***TreeSong*, for violin and orchestra**

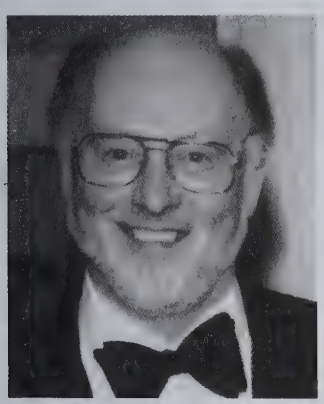
This is the world premiere performance.

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

***Francesca da Rimini*, Symphonic Fantasy after Dante, Opus 32**

First performance: March 9, 1877, Moscow, Nikolai Rubinstein cond.
First BSO performances: November 1895, Emil Paur cond.
First Tanglewood performance: August 17, 1969, Henry Lewis cond.
Most recent Tanglewood performance: July 16, 1989, Lukas Foss cond.

By the time Essay for Strings was premiered in 1965, **JOHN WILLIAMS** was already established as a musician of wide-ranging talent and experience—film and television composer, conductor, jazz pianist, and composer of symphonic music. Now, of course, he is one of the most famous composer/conductors of the day, but he is still involved in a broad spectrum of musical activity. This year alone, Williams has completed the score and recording for the new film *The Patriot*, finished a new composition for violin and orchestra—*TreeSong*, for Gil Shaham—conducted the Boston Pops, and started work on another film score, among many other projects.



About Essay for Strings, John Williams said recently, "The medium of string orchestra has always fascinated me. The Essay is an early exploration of some of the sonorities possible with that medium." He described the piece in more detail in the program note for the 1965 world premiere of the piece:

> The work, for string orchestra, is in one movement and its character is essentially dramatic. After a quiet introduction, the main "row-like" theme appears. This is followed quickly by just a suggestion of the driving sixteenth-note "motor" figure which eventually, after other development, moves the work into its final section. It is here that the main theme joins the "motor" figure and they combine to propel the piece to its conclusion.

A quick glance at John Williams's career reveals a theme of remarkable collaboration. The most storied are, of course, the long-standing ones with director Steven Spielberg in such films as *E.T.*, *Close Encounters*, and *Saving Private Ryan* and in

the *Star Wars* series with George Lucas. Williams's fifteen-year tenure as Conductor of the Boston Pops has generated a continuing relationship with that orchestra and with the Boston Symphony, which in recent years has led to his work with the violinist Gil Shaham, in particular at Tanglewood, where they have performed together annually with the BSO since 1996. From that collaboration grew John Williams's *TreeSong*, written for and dedicated to Gil Shaham, which receives its world premiere this evening.

Although nearly thirty-six years separate the Essay for Strings from *TreeSong*, there are similarities in the harmonies and in the melodic contours of the two pieces. There is something quintessentially American in the ruggedness and clarity of Williams's materials, the chromatic, well-defined lines and rhythms, the striking use of the orchestra. In his treatment of the solo violin, Williams uses nearly the instrument's entire tonal range, sometimes covering several octaves in the space of a few bars. The composer seems most interested in the violin's (and Gil Shaham's) special ability to negotiate and give life to a soaring and lyrical line. *TreeSong* is in large part a document of the violin's need to sing. Mr. Williams's own program note is printed below.

—Robert Kirzinger

The composer has provided the following note for *TreeSong*:

For quite a few years, it's been my habit to walk in the Boston Public Garden as often as I could, and it has been during these walks that I found myself stopping before a particular tree and pausing to admire it.

The tree is a beautiful specimen of the Chinese dawn redwood, or metasequoia, and over time my fascination for it grew into a full-fledged infatuation. I later learned that the dawn redwood dates from the Mesozoic era and until as recently as the 1940s it was thought to be extinct. Fossils of its presence in the deep past did exist, but when live specimens were discovered in China, the tree was then referred to as the "living fossil." Standing before the tree one can sense its age and feel its wisdom.

I kept this affair of the heart very much to myself for several years until one day on a walk in the Arnold Arboretum [in Boston] with Dr. Shiu-Ying Hu, the Harvard-based botanist emeritus, to whom I'd been recently introduced. During our stroll we casually paused in front of a large tree that I hadn't looked at closely enough to recognize immediately. Pointing to the tree, Dr. Hu explained this tree was the oldest metasequoia in North America and that she had planted it in the late 1940s using seeds that she had brought with her from China. I was thunderstruck by this coincidence and when I told her of "my" metasequoia in the Public Garden, she informed me that the younger tree that I loved so much was also one of her children.

Recently, when I was given the opportunity to write a piece for Gil Shaham, I thought of Dr. Hu and her tree. The result is *TreeSong* for violin and orchestra. The piece doesn't aspire to "describe" the tree *per se*, but it does attempt, in my mind at least, to connect to the degree possible, the great beauty and dignity of this magnificent conifer with the elegance and grace of Gil Shaham and his art.

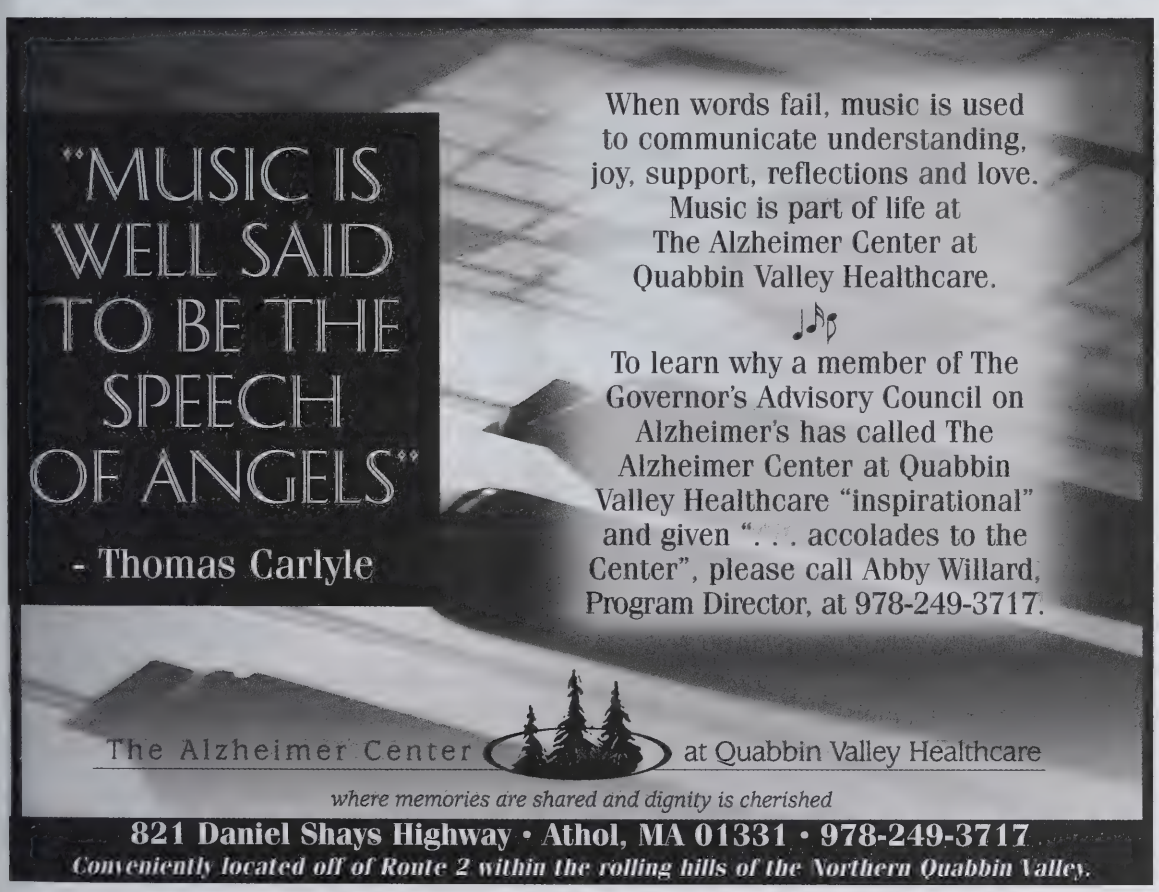
—John Williams

When Pyotr Ilych Tchaikovsky died suddenly of cholera in St. Petersburg in 1893, at the height of his fame and just days after the premiere of his Sixth Symphony (the *Pathétique*), **SERGEI PROKOFIEV** was two years old and living in a remote village in Ukraine. Only a few years later, when the precocious Prokofiev began the serious study of music, Tchaikovsky became an important inspiration and model. One of Prokofiev's first teachers played four-hand piano arrangements of Tchaikovsky's symphonies with his pupil. Another early mentor, the composer Sergei Taneyev, had studied with Tchaikovsky at the Moscow Conservatory and viewed him with awe and reverence. In 1900, on his first trip to Moscow, Prokofiev saw Tchaikovsky's ballet *Sleeping Beauty*, and by 1905, just one year after enrolling at St. Petersburg Conservatory, he listed Tchaikovsky as his favorite composer.



But Prokofiev's attitude toward the music of his celebrated predecessor changed over the years, reflecting the twists and turns of his complex aesthetic evolution. In the years just before and after the 1917 Bolshevik Revolution, as Prokofiev increasingly established himself as the idol-smashing "bad boy of Russian music," he came to adopt the prevailing Futurist view of Tchaikovsky as old-fashioned, overly sentimental, and *passé*. Especially in his early ballets (*Scythian Suite, The Buffoon, Le Pas d'acier*) and operas (*Love for Three Oranges, The Gambler, The Fiery Angel*), Prokofiev violently rejected the values of classical decorum, refinement, and nostalgia in favor of sarcasm, parody, dissonance, psychological extremism, and caricature.

By the early 1930s Prokofiev had mellowed somewhat, and as he moved towards what he called a "New Simplicity," he drew closer again to a Tchaikovskian stance, embracing





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Tchaikovsky's spirit hovers over several of Prokofiev's major works of the mid-1930s. These include the Violin Concerto No. 2, the ballet *Romeo and Juliet,* the score for a film of Alexander Pushkin's story *The Queen of Spades*, and incidental music for a dramatization of Pushkin's verse novel *Eugene Onegin.* In the case of Shakespeare's *Romeo and Juliet* and Pushkin's *Queen of Spades* and *Eugene Onegin*, Prokofiev was clearly following in the large footsteps of Tchaikovsky, who had created very famous earlier musical settings of all three works (in two operas and a "fantasy-overture"). Something Prokofiev had always shared with Tchaikovsky was a love for the work of Pushkin (1799-1837), although Prokofiev believed that Tchaikovsky's music over-romanticized Pushkin while ignoring essential elements of irony and parody.

In the wonderfully balanced score of his Second Violin Concerto, Prokofiev leavens his characteristically sarcastic wit with a radiant lyricism. The composer was right to

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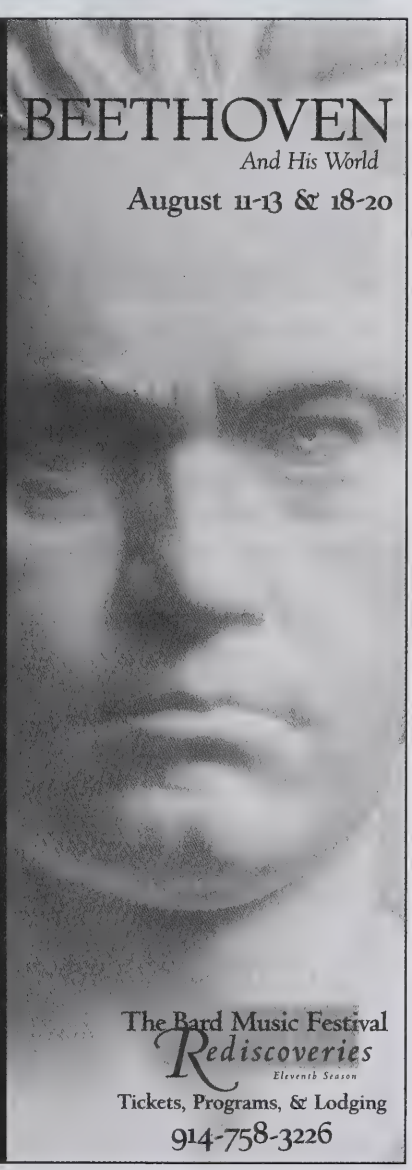
JULY 8 Rossini, Mascagni, Verdi
JULY 15 Ravel, Rutter, Mozart
JULY 22 Mendelssohn - St. Paul
JULY 29 Copland, Vaughn Williams
AUG. 5 Elgar - *The Dream of Gerontius*

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observe that the Second Violin Concerto is "completely different" from the equally brilliant First Violin Concerto written nearly twenty years earlier. The First Concerto has faster tempi than the Second, and puts greater emphasis on velocity and flashy technical dexterity in the solo part. The Second Concerto even eschews the convention of a solo cadenza. But what is most different about the Second is its predominantly *cantilena* character: its melodies are some of the most beautiful, flowing, and lyrical that Prokofiev ever wrote. Nor does he cut them short, impatient with emotional display, as he did in many of his earlier compositions—including, to some extent, the First Violin Concerto.

The Second Concerto never descends to the sentimental "Glazunov-ism" Prokofiev detested, however. Its characteristically "Prokofievian" rhythmic drive and strategically placed dissonances provide a bracing contrast to the prevailing lyrical mood. Particularly witty and original is the use of percussion—including castanets, triangle, bass drum, and snare drum—in the concluding movement. In combination with the staccato double stops in the solo part, this creates a slightly ironic "Spanish" atmosphere that at the same time pays homage to the final movement of Tchaikovsky's Violin Concerto, completed in 1878.



PYOTR ILYICH TCHAIKOVSKY composed the symphonic fantasy *Francesca da Rimini* in 1876, just two years before his Violin Concerto. Like the somewhat better-known "fantasy-overture" *Romeo and Juliet*, *Francesca da Rimini* is a powerful programmatic piece depicting a tragic love story. This time, the literary source is the tale of the star-crossed lovers Francesca and Paolo as presented in the fifth canto of *The Inferno* by Italian poet Dante Alighieri (1265-1321). Initially, Tchaikovsky considered writing an opera on the story, but he eventually rejected that plan in favor of a symphonic poem. (Numerous other composers, including Sergei Rachmaninoff, Riccardo Zandonai, and Hermann Goetz, did produce operas on this subject.)

In Canto V of *The Inferno,* Dante the Pilgrim is led by his guide Virgil into the Second Circle of Hell, where the Lustful are punished by being forever whirled about in a dark, stormy wind. Passing by such famous lovers as Dido, Helen, Achilles, and Paris, the Pilgrim stops to speak with two appealing figures doomed to drift alongside each other for eternity. Francesca was married to Paolo's deformed brother; but mutual desire



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overcame Francesca and Paolo, and they began an illicit love affair eventually discovered by Francesca's husband, who killed them both. The theme of forbidden or inappropriate sexual passion always exercised a strong appeal over the closeted homosexual Tchaikovsky; he addressed it not only in *Romeo and Juliet* but also in several operas, including *Eugene Onegin, Mazeppa*, and *The Queen of Spades*.

Tchaikovsky composed *Francesca da Rimini* while under the spell of Richard Wagner's *Ring* cycle, which he had just seen in its first complete presentation at Bayreuth the preceding August. Even though Tchaikovsky claimed to feel "a marked antipathy" for the *Ring*, he admitted that Wagner's influence was especially strong in the lengthy introduction, with its imposing and slow modulations and prominent brass parts. Other critics have observed the Wagnerian pace of *Francesca da Rimini*. The vaguely Italianate, operatic, and antique-sounding main love theme finally enters only after considerable time has elapsed, after the introduction and seventy-one bars of the "whirlwind" music. One of Tchaikovsky's greatest melodies, the love theme is heard first in the clarinet and then subjected to inventive variations before merging dramatically with the return of the relentless gale.

Tchaikovsky dedicated *Francesca da Rimini* to his former pupil Sergei Taneyev, later to become the beloved mentor of Sergei Prokofiev.

—Harlow Robinson

Harlow Robinson is the author of biographies of Sergei Prokofiev and Sol Hurok and editor and translator of *Selected Letters of Sergei Prokofiev*. His articles and essays have appeared in the *New York Times*, *Los Angeles Times*, *Opera News*, *Stagebill*, and many other publications. A frequent lecturer for the Boston Symphony Orchestra, Lincoln Center, and the Metropolitan Opera Guild, he is Professor of Modern Languages and History at Northeastern University.

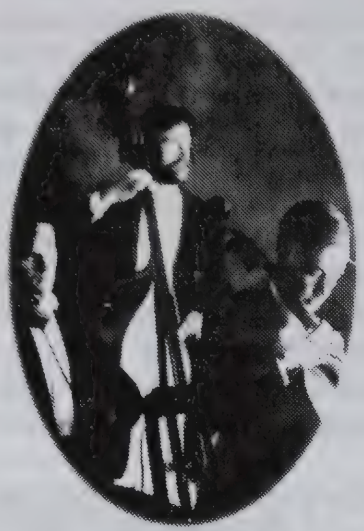
ARTISTS

John Williams



In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-eight Academy Award nominations, most recently for *Angela's Ashes*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, and three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. On December 31, 1999, he conducted his score for Steven Spielberg's seventeen-minute film *The Unfinished Journey* at its premiere in

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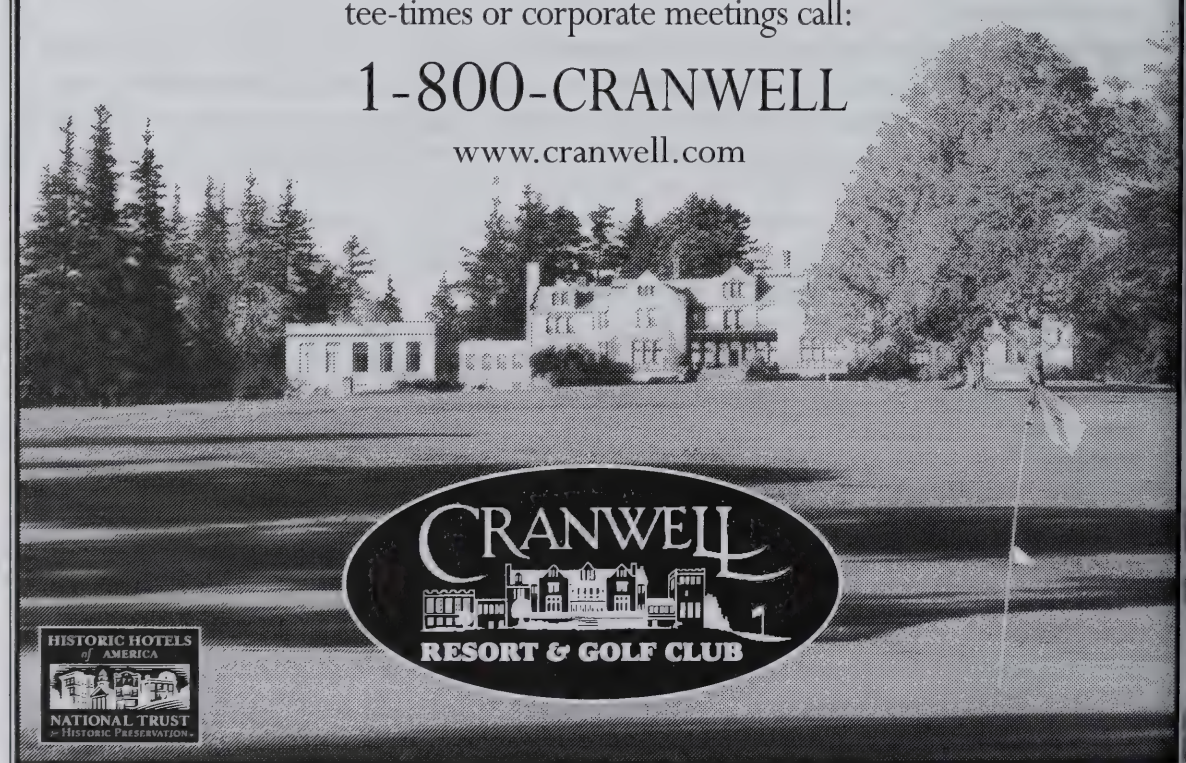


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Washington, D.C. He recently completed the score for Roland Emmerich's *The Patriot*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, and the themes for the 1984, 1988, and 1996 Summer Olympic games. In April 1999 the Boston Symphony gave the world premiere performances of *for Seiji!*, which Mr. Williams composed as a gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.

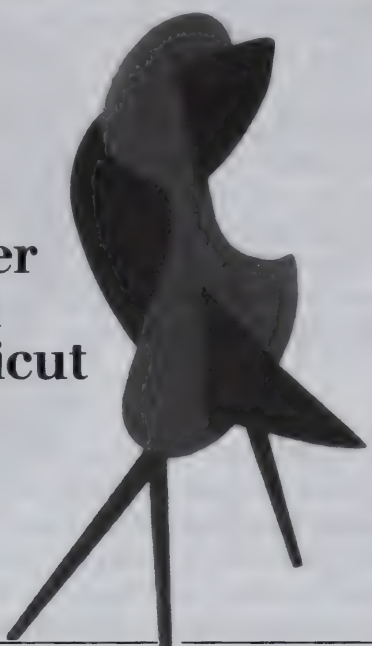
Gil Shaham



Violinist Gil Shaham's 1999-2000 season included appearances with the Berlin Philharmonic, the Cleveland Orchestra, the Houston Symphony, the Israel Philharmonic, Munich's Bavarian State Orchestra and Bavarian Radio Symphony Orchestra, the Orchestre de Paris, the Philadelphia Orchestra, the Pittsburgh Symphony, and Rome's Santa Cecilia Orchestra, in collaboration with such conductors as Claudio Abbado, Mariss Jansons, Lorin Maazel, Zubin Mehta, Wolfgang Sawallisch, and David Zinman. Recital engagements included Carnegie Hall and several United States and European cities. In September 1998 he made his first tour of China, appearing with the orchestras of Beijing and Shanghai. An exclusive Deutsche Grammophon artist, Mr. Shaham has recorded concertos by Mendelssohn, Bruch, Paganini, Saint-Saëns, Tchaikovsky, Sibelius, and Wieniawski; Sarasate's *Zigeunerweisen*, and solo music of Schumann, Richard Strauss, Elgar, Ravel, Franck, Kreisler, Paganini, Saint-Saëns, and Sarasate. Best-selling releases include two collaborations with the Orpheus Chamber Orchestra—Vivaldi's *Four Seasons* (also on video) and "Romances for Violin and Orchestra"; "Paganini for Two" with guitarist Göran Söllscher; "Dvořák for Two" with his sister, pianist Orli Shaham, and two Grammy-nominated discs—the Barber and Korngold concertos, and the Prokofiev concertos—with André Previn leading the London Symphony Orchestra. In 1999 he won a Grammy Award for "American Scenes" with André Previn at the piano. Recent releases include a Grammy-nominated disc of Bartók's Violin Concerto No. 2 and two Rhapsodies for Violin and Orchestra with Pierre Boulez and the Chicago Symphony Orchestra, and Arvo Pärt's *Tabula Rasa* and *Fratres III*. He has recorded Messiaen's *Quartet for the End of Time* with Myung-Whun Chung, Jian Wang, and Paul Meyer for future release. Mr. Shaham was born in Champaign-Urbana, Illinois, in 1971. In 1973 the family moved to Israel, where at age seven he began violin studies with Samuel Bernstein at the Rubin Academy of Music, where he was granted scholarships by the America-Israel Cultural Foundation. In 1981, while studying with Haim Taub in Jerusalem, he made debuts with the Jerusalem Symphony and the Israel Philharmonic. That year he began studying with Dorothy DeLay and Jens Ellerman at Aspen. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard, working with Ms. DeLay and Hyo Kang. He has also attended Columbia University. Mr. Shaham received the Avery Fisher Career Grant in 1990; he plays the 1699 "Countess Polignac" Stradivarius. Mr. Shaham lives in New York City with his wife, violinist Adele Anthony. Gil Shaham made his Boston Symphony debut at Tanglewood in August 1993 and rejoins the BSO at Tanglewood this evening for his fifth consecutive collaboration here with conductor John Williams.

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BEETHOVEN — Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*
Allegro
Adagio un poco mosso
Rondo: Allegro ma non troppo
GARRICK OHLSSON

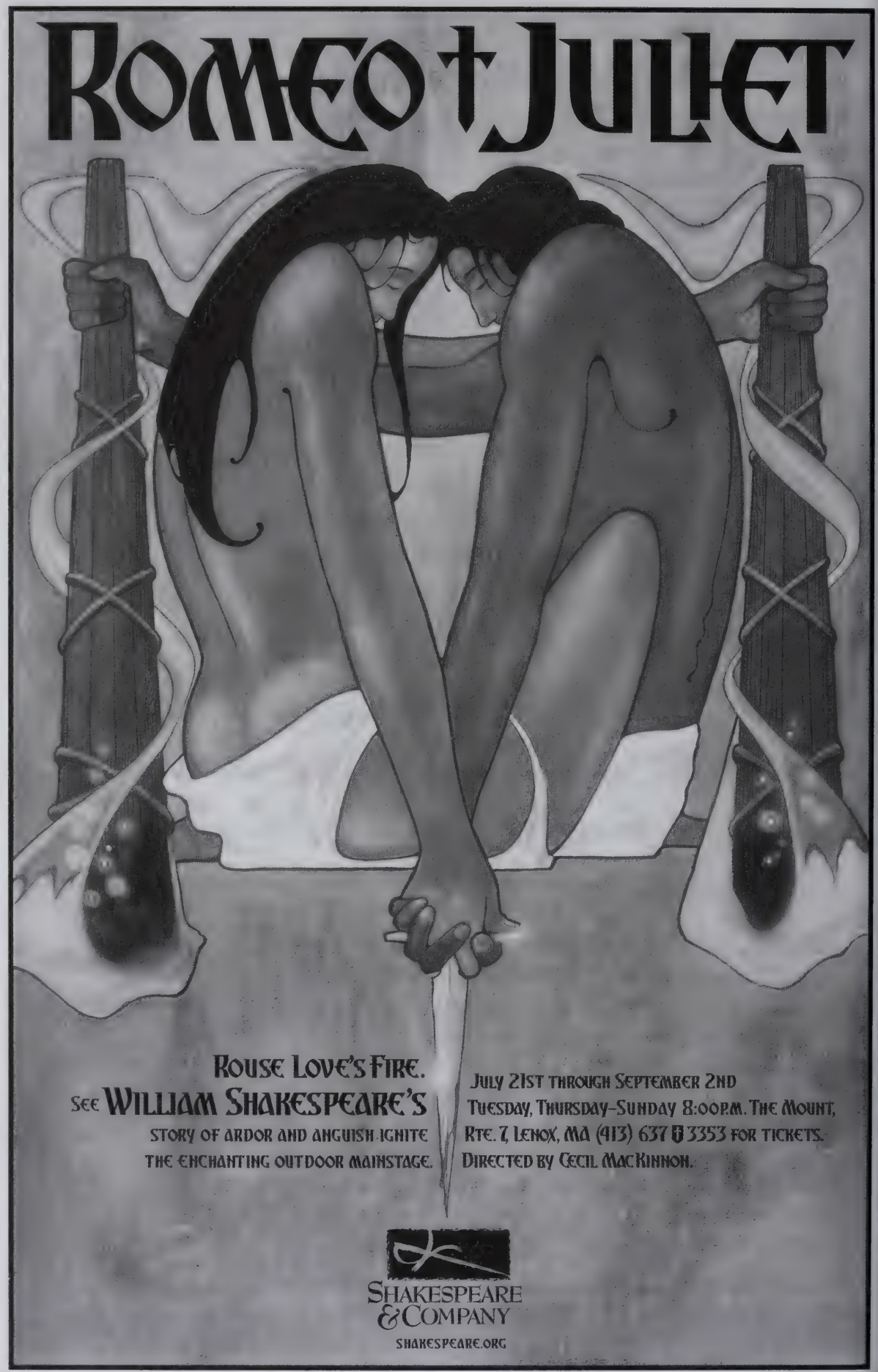
INTERMISSION

DEBUSSY — *Printemps*, Suite symphonique
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NOTES ON THE PROGRAM

LUDWIG VAN BEETHOVEN (1770-1827)

Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*

First performance: November 28, 1811, Leipzig, Gewandhaus Orchestra, Johann Philipp Christian Schulz, cond., Friedrich Schneider, piano
First BSO performances: January 1882, Georg Henschel cond., Carl Baermann, piano
First Tanglewood performance: August 2, 1947, Serge Koussevitzky cond., Jacob Lateiner, piano
Most recent Tanglewood performance: August 15, 1998, Richard Westerfield cond., Horacio Gutiérrez, piano

CLAUDE DEBUSSY (1862-1918)

***Printemps*, Suite symphonique**

First performance in final version (see below): April 18, 1913, Paris, Société Nationale de Musique, Rhené-Baton cond.
First BSO performances: January 1914, Karl Muck cond.
Only previous Tanglewood performance: July 27, 1962, Charles Munch cond.

OTTORINO RESPIGHI (1879-1936)

***Feste Romane* (*Roman Festivals*)**

First performance: February 21, 1929, New York Philharmonic-Symphony, Arturo Toscanini cond.
First BSO performances: January 1930, Eugene Goossens cond.
First Tanglewood performance: August 3, 1979, Seiji Ozawa cond.
Only other Tanglewood performance: July 4, 1986, Michael Tilson Thomas cond.

The *Emperor* Concerto of **LUDWIG VAN BEETHOVEN** provides a thoroughly heroic opening for today's program, grand in proportion and spirit, a work that perhaps ought not to be preceded by anything else. Dating from Beethoven's so-called "middle period," the Fifth Piano Concerto (dedicated to Archduke Rudolph) is one of three major works in E-flat major completed in the same year (1809), including the Opus 74 string quartet (dedicated to Prince Lobkowitz) and the Piano Sonata No. 26, Opus 81a (*Lebewohl* or *Les Adieux*). In this context it is tempting to assign a heroic *ethos* to the key of E-flat major, the tonality also of the *Eroica* Symphony, Op. 55 (his Symphony No. 3; 1804), another of the works composed in a period in which Beethoven is thought to have written his most "heroic" compositions, among them the aforementioned Third Symphony and the Piano Sonata No. 21 in C (the *Waldstein*), as well as his only opera, *Fidelio*.



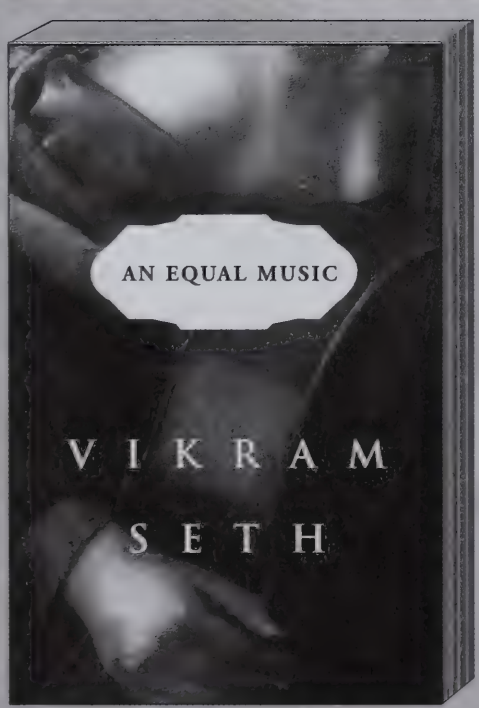
In 1809 Beethoven had been comfortably ensconced in Vienna with an income underwritten by Archduke Rudolph and the Princes Lobkowitz and Kinsky. This was a moment of relative calm, however, since Vienna soon came under attack by Napoleon and his army, whose threat forced the exit of the entire royal family, including the Empress and the Archduke Rudolph, Beethoven's pupil and lifelong protector. It was a frightful time for those who could not or would not leave the city, Beethoven—whose apartments were directly in the line of fire—among them. Joseph Carl Rosenbaum, an employee of the Esterházy family, noted in his diary that "the French fired incessantly until midnight. Not until dawn did they cease." Beethoven found himself more alone than usual in this period. He wrote to his publishers Breitkopf and Härtel on July 26, 1809, "Normally I should now be having a change of scene and air—The levies are be-

ginning this very day—What a destructive, disorderly life I see and hear around me, nothing but drums, cannons, and human misery in every form."

It would be simplistic to assert that Beethoven's noble piano concerto rose, so to speak, out of the ashes of Vienna, but the magnificent proportions of its outer movements juxtaposed against the sublime introspective serenity of its central slow movement clearly arose from some extreme sensibility of personal loss or patriotic pride. The impact of the work is immediate, as Beethoven, the great "annunciator," brings the soloist into direct double-*forte* confrontation with the listener after a single stroke of an E-flat chord. But this is an entirely introductory gesture, intended to establish the tonic key of E-flat major in no uncertain terms as the exposition proper and articulation of the main thematic substance of the movement are delayed. The *dolce* reentry of the solo piano many bars later balances the broad and pounding introduction, as if to retreat once territorial rights have been established.

By contrast, the slow movement is hushedly divine, cast in B major, a seemingly unusual choice of key for a work structured around E-flat. Though it is really an enharmonically spelled C-flat major, already hinted at in the first movement, it still defies the classical order of key relations that more often reach to the dominant, subdominant, and relative minor. By casting the movement in sharp keys instead of flats, however, Beethoven relieved a visual problem, mainly for strings, providing at the same time a brighter sonority than flat keys generally offer. William Kinderman calls the movement an "immense parenthesis," a moment of "serene" reflection sandwiched between the more robust and boisterous outer movements. What is remarkable from a structural standpoint is the transition without pause to the last movement, which Beethoven accomplishes in a striking harmonic slip in which the closing tonic B falls backwards by half-step to B-flat, the dominant of E-flat, the key of the final movement. The pianist then recharges

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and changes gears in a *pianissimo* fragmentation of the opening theme-yet-to-come of the rondo. Remarkable—and always jarring on rehearings, despite its preparation—is the apparent "wrong-beat" opening of the rondo proper. It is a clue to the vivacious and even humorous tone of the movement, the least serious of the three, despite its bravura sensibility, as Scott Burnham notes, "something more than the closing movement called for by convention."

* * * * *

In the winter of 1880 **CLAUDE DEBUSSY** met and fell in love with a married woman, Marie-Blanche Vasnier, red-haired and green-eyed, vivacious, loquacious, a delightful singer, eleven years younger than her stodgy husband, Eugène-Henri Vasnier, and twelve years older than the composer (who was then eighteen). Mme Vasnier was not at all unaware that the darkly handsome Debussy was smitten with her, and she took advantage of his devotion by engaging him as escort and accompanist and accepting his compositions. And when he won the Prix de Rome in two successive years (1883, 1884) and was required to spend time at the Villa Medici, he was miserable in great part because of his separation from Marie-Blanche.



But Debussy was also a dyed-in-the-wool Parisian, who missed terribly Parisian intellectual urbanity; he took an immediate dislike to Italy, the Villa, and his colleagues, became a chronic complainer, and spent the minimum required time there. Among the few things that did capture him was the Botticelli *Primavera*, which inspired *Printemps*, the only work Debussy actually completed on Roman soil (1887), and the first of his works to become part of the standard repertoire.

It is unfortunate that the original version of *Printemps* with its unusual humming women's chorus (chorus "*à bouche fermée*") is lost, since it is this latter facet of the score that inspired negative and historically significant comment from the committee of the Académie des Beaux-Arts, which received the work as partial fulfillment of the requirements of Debussy's prize. The young composer was already known as one who refused to conform to the rules, and now the committee observed formally his "tendency to cultivate the strange and the unusual." Invoking a term already popular in art criticism, they warned the young composer "against that vague 'Impressionism' which is one of the most dangerous enemies of truth in any work of art."

By 1908 the original score of *Printemps* was long gone, allegedly destroyed in a fire; only a version for piano duet and chorus remained, and it was from this that Debussy's friend, the composer and conductor Henri Busser, reorchestrated the work in 1912, eliminating the chorus but retaining the piano duet. The edition seems true to Debussy's intention to "express the slow, laborious birth of beings and things in nature." The large orchestra—piccolo, two flutes, oboe, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, cymbal, triangle, tambourine, and strings—is distinctly colored by the inclusion of harp and four-handed piano. Busser surely must have known the sonic parameters of the original, for overall he seems to have captured what contemporary audiences recognize as Debussyian sound—muted strings and brass, veiled colors juxtaposed with splotches of brilliance. The two extensive movements are thematically interrelated and joined together in a crescendo to a gloriously swift and brassy finish, what Debussy called "a burst of joy at being reborn to a new life." Debussy warned, however, that his work was not programmatic, only suggestive. The entire construct is an extended exploration (somewhat Beethovenian in perspective and technique, if not at all in sound) of the melodic, metric, and coloristic possibilities

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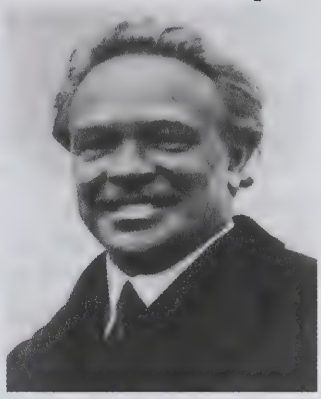
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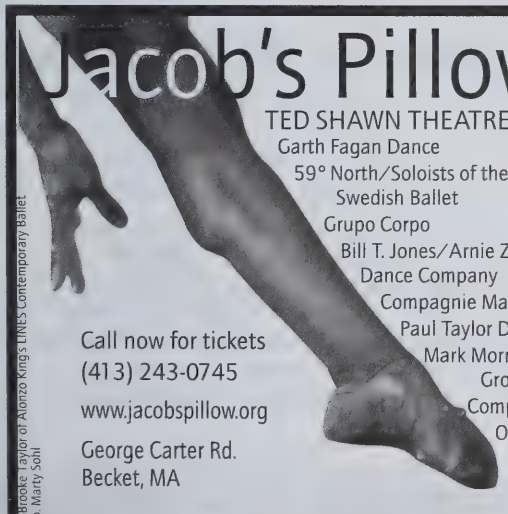
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inherent in the lovely 9/8 theme that opens the work. Here is a truly eerie and unusual sonority played by two flutes and piano that communicates the idea of primal beginnings, spun out in a series of recalls and reworkings, "a mounting florescence," as Debussy put it, an unabashedly exuberant work without a downward turn of phrase, reflective, perhaps, of the composer's own joy at being able to return, finally, to his beloved Paris.

OTTORINO RESPIGHI on the other hand, was someone who gloried in the city of Rome, and it is a delicious coincidence that only last year the Fellows of the Tanglewood Music Center performed his *Botticelli Triptych*, the first part of which was inspired by the artist's magnificent portrait of spring, *La primavera* (the impetus for Debussy's *Printemps*). Respighi settled in Rome (1913) as Professor of Composition at the prestigious Conservatorio di Santa Cecilia (he was later its director), and he paid homage to his adopted home in the trilogy of symphonic poems for which he became most known: *The Fountains of Rome* (1916), *The Pines of Rome* (1923-24), and *Roman Festivals* (1928). As John C.G. Waterhouse has pointed out, Respighi was primarily an "avid observer" rather than a thinker, an artist whose reactions were more "sensory" than intellectual. He grew up in a household sympathetic to the arts; he studied both piano and violin as a youngster and later composition and orchestration with Rimsky-Korsakov on two separate visits to Russia (1900-01; 1902-03). There can be no question that Respighi's tutelage under Rimsky-Korsakov nurtured, inspired, and shaped his remarkable facility with large symphonic forces that is so apparent in his Roman trilogy.



The Roman trilogy most certainly belongs to the late nineteenth century in its programmatic aspects, mainly because each part of it draws inspiration from non-musical sources. But the individual works collectively part ways from the kind of Straussian musical narratives typical of *Till Eulenspiegel* and *Don Quixote*, also heard here last summer. Respighi is not a teller of stories, but a sensualist who seeks to capture the physical essence of his subjects, most of which are specific—the fountain of the Valle Giulia, the Triton Fountain, the Pine Trees of the Villa Borghese or the Appian Way, and so forth. The *Roman Festivals*, however, departs from these earlier efforts in that the focus is now on Roman history and the rituals and ceremonies connected to it. In this sense, Respighi's timing was a bit unfortunate, since the combination of a work devoted at least in part to


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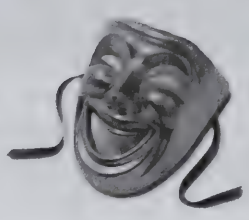
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patriotic ritual with martial overtones (albeit of times past), and the ascendancy of Mussolini during its composition, has tainted its reputation to a degree (Waterhouse calls it "notorious"). Nonetheless, as with Respighi's other compositions, there can be no doubt about the nearly guileless sincerity of his intentions and the affect of his brilliant manipulation of spectacularly gargantuan orchestral forces, which include a piccolo clarinet, bass clarinet, contrabassoon, four horns, four trumpets, three *buccine* (ancient Roman brass instruments), mandolin, piano (two- and four-handed), an enormous battery of percussion, and organ.

Each of the four movements depicts specific Roman locations and the activities connected to them: the Circus Massimo and a "people's" holiday, complete with martyrs and wild beasts (as Albert Cantù describes it), a Jubilee pilgrimage (appropriate for the millennium), an "October" festival in the Roman "Castelli," and a celebration of Epiphany. Short of ballet music (which this is not), there can be no other work more rambunctious and vivid in its rousing physicality. *Roman Festivals* is simply an orchestral *tour de force*, and one to which the audience must ultimately surrender without thinking much about whether its basic substance is brilliant or banal. The opening movement, probably the most subject to "political" criticism, is unabashedly bombastic; there can be little doubt that this became the sonic ideal for the brassily pretentious scores accompa-

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nying "gladiator movies" in the 1950s. Respighi allows the audience to recover in the second movement, which begins almost inaudibly with muted strings; these gradually build in volume in the manner of an approaching procession. The October festival features a "distant" solo horn and solo mandolin. Respighi pulls out all the stops in the final movement, which climaxes in a frenzy of Italian dance rhythms.

—Helen M. Greenwald

Helen M. Greenwald is Chair of the Department of Music History and Musicology at the New England Conservatory in Boston. In addition to her publications in scholarly journals, she has spoken to an international audience about Mozart, Verdi, and Puccini and has written notes for the Boston Symphony Orchestra, Lyric Opera of Chicago, New York City Opera, and the Maggio Musicale Fiorentino. Last summer she spoke about opera and film at the 1999 Salzburg Festival. This summer at the Verona Festival she will lecture to American tourists about Verdi.

GUEST ARTISTS

Roberto Abbado



Conductor Roberto Abbado has emerged from an Italian musical dynasty stretching back more than three generations. Based in Milan, he is internationally in demand for both concert and opera engagements, at such venues as New York's Metropolitan Opera and Carnegie Hall, Amsterdam's Concertgebouw, and La Scala in Milan, with such orchestras as the Dresden Staatskapelle, the Boston Symphony, and the San Francisco Symphony. Mr. Abbado's 1999-2000 season has included *Aida* at Houston Grand Opera, *La traviata* at the Metropolitan Opera, and concerts with the Boston Symphony, Helsinki Philharmonic, and the Atlanta, National, Detroit, and Seattle symphonies. In March he conducted the Orchestra of St. Luke's at Carnegie Hall and returned to Europe for performances with the Orchestra Sinfonica Nazionale della RAI in Turin and the Orchestra dell'Accademia di Santa Cecilia in Rome. In the spring he led the final two weeks of the Houston Symphony's programs this season. Music was not Mr. Abbado's first career choice. As a teenager he set his sights on a career as an aircraft engineer. But at fifteen he was offered his first opportunity to conduct a group of musicians, and realized that music was his destined path. Following studies in Italy with Franco Ferrara, the twenty-three-year-old Abbado led his first opera performance, Verdi's *Simon Boccanegra*, with Bruson, Siepi, and Ligabue. He soon found himself in demand for productions across Europe. During the next six years he made his debuts at La Scala, the Vienna Staatsoper, La Fenice in Venice, Zurich Opera, Deutsche Oper Berlin, and in the opera houses of Florence, Rome, and Bologna, while simultaneously developing his orchestral career with such orchestras as the Bamberg Symphony and the Münchner Rundfunkorchester, of which he was chief conductor from 1991-1998. He made his North American concert debut in 1991 with the Orchestra of St. Luke's at Lincoln Center, followed by a highly successful Metropolitan Opera debut in 1994 with *Adriana Lecouvreur*. Mr. Abbado records for BMG on the RCA Victor Red Seal label. His discography includes Bellini's *I Capuleti e i Montecchi* (named "Pick of the Month" by *BBC Magazine*); Rossini's *Tancredi* (which received the "Echo Klassic Deutscher Schallplattenpreis" of the Deutsche Phono Akademie as the Best Opera Production of 1997); Donizetti's *Don Pasquale* with Renato Bruson, Eva Mei, Frank Lopardo, and Thomas Allen; Puccini's *Turandot* with Eva Marton, Ben Heppner, and Margaret Price, and a disc of ballet

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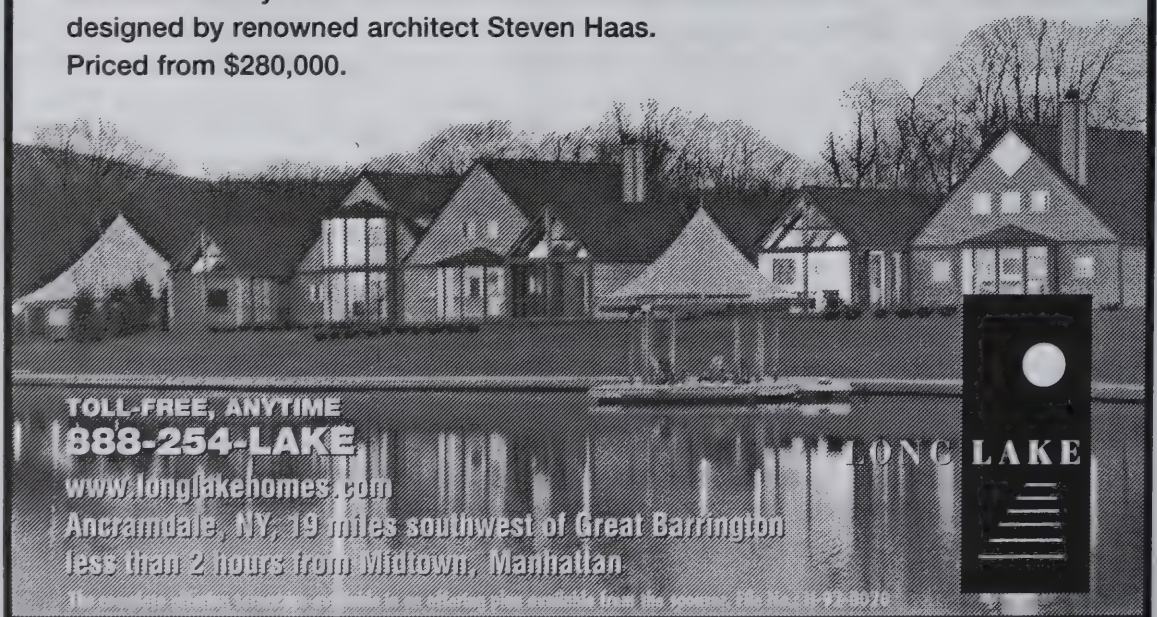
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music from Verdi operas. He has also recorded the two Liszt piano concertos with soloist Gerhard Oppitz and has made two recordings with tenor Ben Heppner and soprano Carol Vaness. Mr. Abbado made his Boston Symphony Orchestra debut in November 1998 with music of Schumann and Mahler. He made his Tanglewood debut with an all-Strauss program in July 1999 and returned to Symphony Hall the following November for music of Schubert/Berio, Mozart, and Schumann.

Garrick Ohlsson



Since winning the 1970 Chopin International Piano Competition, American pianist Garrick Ohlsson has established himself in an unusually wide and eclectic repertoire, including some seventy works for piano and orchestra. During 1999-2000, Mr. Ohlsson performed concertos of Chopin, Mozart, Beethoven, Grieg, Brahms, Rachmaninoff, Copland, Barber, and Wilhelm Stenhammar, appearing with the New York Philharmonic, the National Symphony, the Philadelphia Orchestra, the Hollywood Bowl Orchestra, and the orchestras of Toronto, San Francisco, Oregon, Seattle, and Indianapolis. Recital appearances included New York, San Francisco, Atlanta, Newark, and Fort Worth. European engagements included a concert with the Orchestre de Radio France in Paris, a tour of Poland, and a tour of Spain. In addition to Tanglewood, he performs this summer at the Ravinia, Riverbend, Vail, Mostly Mozart, Skaneateles (NY), and Bellingham music festivals, as well as in Germany and Portugal. In 1999 Mr. Ohlsson launched a series entitled "Franz Liszt and the Art of the Piano," presented as part of Lincoln Center's "Great Performers," giving three recitals devoted to Liszt and composers who most influenced Liszt (Bach, Beethoven, Schubert). He continues to give all-Chopin recitals in the United States and Europe. As a chamber musician he has collaborated with the Cleveland, Emerson, Takács, and Tokyo string quartets, among other ensembles. With violinist Jorja Fleezanis and cellist Michael Grebanier he founded the San Francisco-based FOG Trio. Mr. Ohlsson can be heard on the Arabesque, RCA Victor Red Seal, Angel, Bridge, BMG, Delos, Hänssler, Nonesuch, Telarc, and Virgin Classics labels. He has recorded the complete solo works of Chopin, as well as music by Prokofiev, Bartók, Webern, Barber, Beethoven, Haydn, and Debussy, for Arabesque; the Copland Piano Concerto with Michael Tilson Thomas and the San Francisco Symphony for RCA Victor Red Seal, and concertos of Grieg, Tchaikovsky, and Rachmaninoff with Sir Neville Marriner and the Academy of St. Martin in the Fields for the Hänssler label. Garrick Ohlsson was born in White Plains, New York, where he began his piano studies at age eight. He attended the Westchester Conservatory of Music and at thirteen entered the Juilliard School. His teachers include, most notably, Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne, and Irma Wolpe. He won First Prizes at the 1966 Busoni Competition in Italy and 1968 Montreal Piano Competition. Since winning the gold medal at the 1970 Chopin International Piano Competition, he has made nearly a dozen tours of Poland. He was awarded the Avery Fisher Prize in 1994 and received the 1998 University Musical Society Distinguished Artist Award in Ann Arbor, Michigan. Mr. Ohlsson made his Boston Symphony debut at Tanglewood in August 1971 and made his most recent appearance with the orchestra here last August.

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Wednesday evening, July 12, 2000, at 8:30



BOSTON POPS

2000 SEASON

Keith Lockhart, Conductor
John Williams, Laureate Conductor

ARTISTS

In February 1995 **Keith Lockhart** was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Marking his fifth anniversary as Pops Conductor this season, Mr. Lockhart has conducted more than 300 concerts; made 33 television shows; made his Carnegie Hall debut with the Boston Pops Orchestra (with a return engagement in April 2000); and led eleven national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. Mr. Lockhart and the Boston Pops Orchestra's recordings on RCA Victor include *Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, *The Celtic Album* (1999 Grammy nominee), *Holiday Pops*, *A Splash of Pops*, and a compilation album entitled *Encore!* Most recently they recorded a new album of Latin music for future release. Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. In 1998 Mr. Lockhart became Music Director of the Utah Symphony in Salt Lake City. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. In addition to his ongoing work with the Utah Symphony, other upcoming engagements include a re-engagement with the Vancouver Symphony as part of Festival Vancouver this summer and a return to the Colorado Symphony next season. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair.

Pop vocalist, composer, and arranger **Michael Feinstein** has released eighteen albums, sold out shows worldwide, and played for three Presidents at the White House, as well as England's Queen Mother. Now Mr. Feinstein moves into a new dimension by infusing his current projects with modern elements that make them uniquely progressive and sophisticated. The fall 1999 debut of his first nightclub, Feinstein's at The Regency, and the release of his eighteenth album, *Big City Rhythms*, exemplify his new side. Mr. Feinstein started his career as Ira Gershwin's assistant for six years, during which time he was granted access to numerous unpublished Gershwin songs, which he has since recorded and performed. His 1998 album *Michael and George: Feinstein Sings Gershwin* earned a Grammy nomination for Best Traditional Pop Vocal Performance. *Big City Rhythms* demonstrates his range of talent and style in collaboration with the Maynard Ferguson Big Band. After being launched into the spotlight by Liza Minnelli at a New York debut in 1986, Michael Feinstein went on to have a hit one-man show on Broadway in 1988 called "Isn't It Romantic: Michael Feinstein in Concert." He will make frequent visits to his new club as both an onstage entertainer and a patron in the company of his friends, while he continues to perform at other venues in New York and worldwide. Mr. Feinstein recently added to his film credits by appearing in and scoring music for Miramax's *Get Bruce*. His television credits include *Melrose Place*, *Coach*, *Cybill*, *thirtysomething*, and *Caroline in the City*. Michael Feinstein (whose website is www.michaelfeinstein.org) has previously appeared with the Boston Pops Orchestra, under the direction of John Williams and, most recently, under Keith Lockhart's direction in May 2000, a performance taped for PBS's *Evening at Pops*.

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KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
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BOSTON POPS

KEITH LOCKHART conducting

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Three Dance Episodes from *Rodeo*	Copland
Buckaroo Holiday—Saturday Night Waltz—Hoe Down	
Oblivion	Piazzolla
Batuque	Fernandez
El Salón México	Copland

INTERMISSION

Overture to *Guys and Dolls*	Loesser-Starobin

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The 59th Street Bridge Song—Cecilia—	
Mrs. Robinson—Bridge Over Troubled Water	

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BOSTON POPS

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*Kelly Barr
*Elita Kang
*Haldan Martinson
*Yu Yuan

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James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Nancy Bracken
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§ Frank Powdermaker
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§Substituting, Tanglewood 2000

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Deborah and Michael Davis Chair
Robert Barnes
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
§ Christof Huebner

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Luis Leguía
Carol Procter
Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Owen Young
*Andrew Pearce

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§ Joseph Holt
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§ Linda Toote
John A. and Sarah C.C. MacLeod Chair

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Keisuke Wakao
§ Laura Ahlbeck

English Horn
Robert Sheena

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§ Ian Greitzer
§ Aline Benoit

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
§ Ronald Haroutunian

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

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Roberta and Stephen R. Weiner Chair
Peter Chapman
§ Bruce Hall
§ Steven Emery

Trombones
Norman Bolter
§ Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
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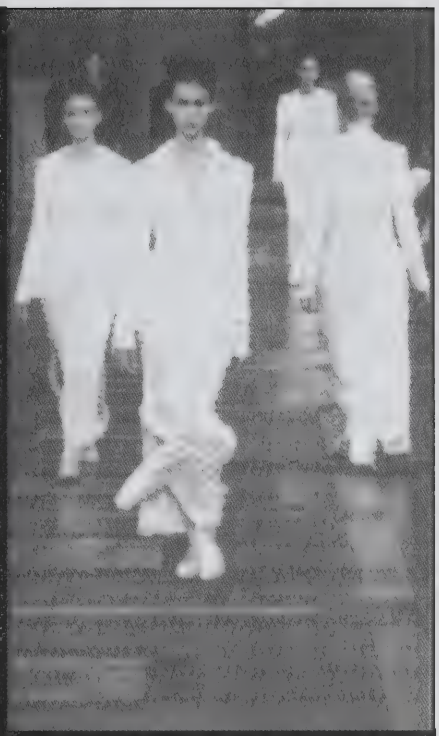


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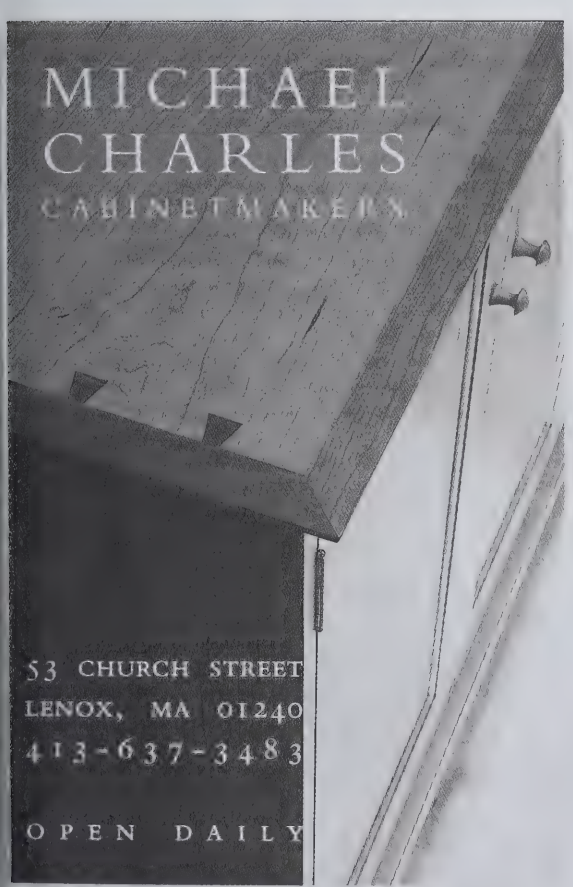
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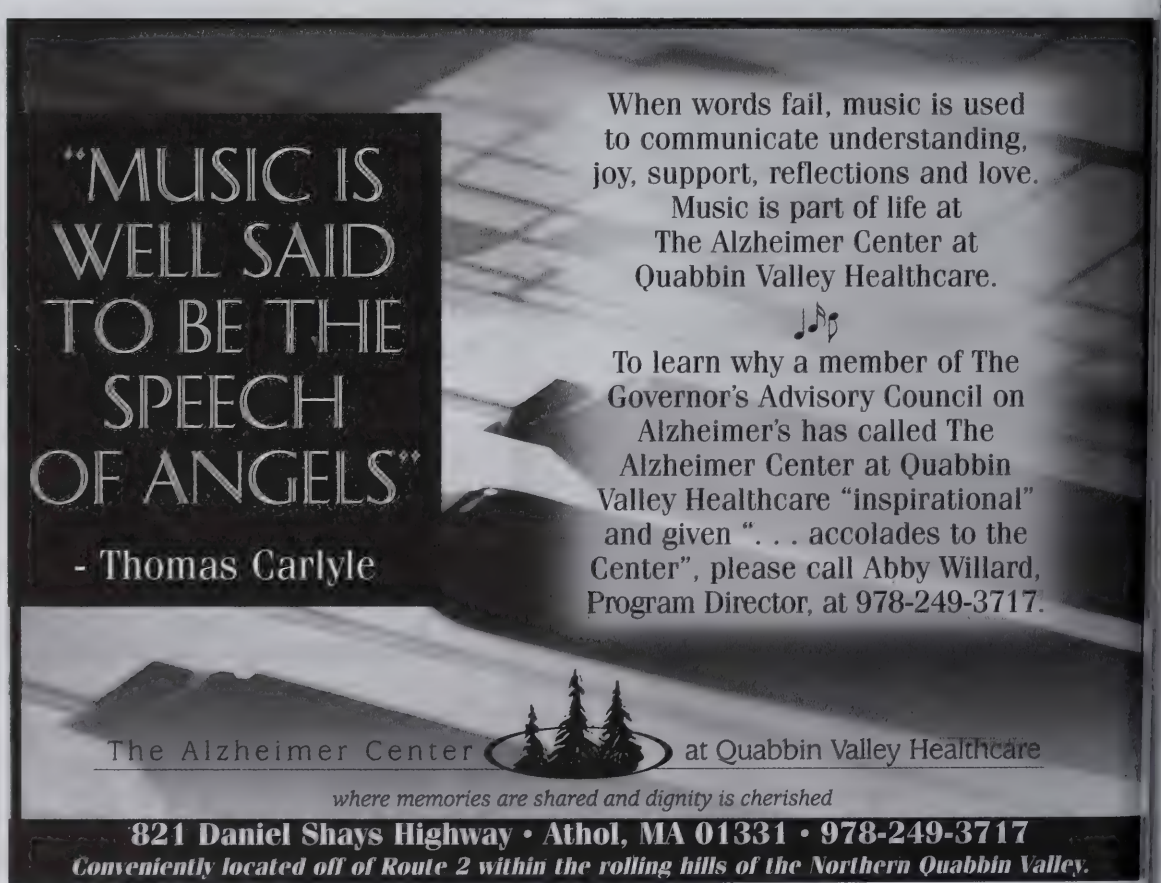
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2000 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Thursday, July 13, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

DUBRAVKA TOMSIC, piano

J.S. BACH	Prelude and Fugue in D, BWV 532, transcribed by Ferruccio Busoni
LISZT	Sonata in B minor

INTERMISSION

PROKOFIEV	Sonata No. 4 in C minor, Op. 29 Allegro molto sostenuto Andante assai Allegro con brio, ma non leggiero
LISZT	*Legend No 1: St. Francis of Assisi: Sermon to the Birds*
LISZT	*Mephisto Waltz* No. 1

Baldwin piano
Dubravka Tomsic plays the Steinway piano.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

Notes

"Bach is the foundation of piano playing; Liszt the summit," wrote Ferruccio Busoni (1866-1924). Indeed were it not for Franz Liszt's pianistic innovations, the works that accompany his on this program could never have taken their present form.

In early-twentieth-century piano recitals, virtuosos rarely programmed the keyboard music of **JOHANN SEBASTIAN BACH** (1685–1750), except for transcriptions of his organ works, designed by Busoni, Liszt, Tausig *et al.* for the modern steel frame concert grand. By the late 1950s, however, pianists preferred to play Bach's harpsichord pieces unaltered, while deriding the once popular transcriptions as unscholarly and excessively

Romantic. Another paradoxical reversal, however, now threatens to banish Bach's originals from the piano altogether, on the grounds that the harpsichord suits them better. Concurrently, the old transcriptions are gaining new scholarly respect as authentic late-Romantic statements, eminently legitimate as modern recital fare.

Busoni—unquestionably the premier pianist of his era and probably the greatest and most individual of the transcribers—had no inclination to bring conventional pianistic brilliance to this repertory. Instead, he sought to suggest the sonorities that Bach drew from the cathedral organ at St. Thomas Church in Leipzig. An organ recital Busoni heard there, in fact, inspired his first Bach transcription: the Prelude and Fugue in D major, BWV 532, completed in early 1888. While Bach chose the designation "Prelude," the improvisational excursions following the first organ-pedal scales would have justified the term "Toccata." After mercurial mood changes, the music settles into flowing, imitative discussion. Just when an orotund conclusion seems imminent, a wrenching deceptive cadence brings back improvisatory figures for an almost mystic conclusion. The fugue subject is one of Bach's wittiest, pretending at first to be repetitive, incompetent noodling, but soon unfolding in magisterial elaborations.

During the 1830s and '40s, when **FRANZ LISZT** (1811-1886) reigned unchallenged as the world's greatest keyboard virtuoso, he did not yet command comparable skill as a

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composer, for his musical education had included only haphazard and superficial training in harmony, counterpoint, and other theoretical studies. Only after Liszt retired from concertizing in 1848 did he systematically cultivate professional mastery as a composer. During a decade-long period of apprenticeship he produced two major works that would remain unsurpassed in his later output for their combination of powerful structural originality, lofty poetic intensity, and thrilling dramatic inevitability: the Piano Sonata in B minor (1851-53) and *A Faust Symphony* (1854-57).

Emulating several great Beethoven finales, Liszt in his B minor masterpiece packs a full-scale sonata into a single movement. His ingenious structure preserves sonata form yet also provides the traditional four-part journey (Allegro, slow movement, scherzo, and finale). Commenting on this morphological *tour de force*, Charles Rosen observed, "Liszt was surely the composer of his generation who best understood Beethoven."

Three opening motifs (an ominous slow descending scale [A], an imperious, demonic outburst [B], and a goading repeated-note comment [C]) prove ubiquitous in the sonata, restated and transformed as themes in their own right, and also appearing as subsidiary material. Another theme, reserved for special appearances and crucial in articulating the structure, is a grandiose second-subject chorale [D]. This returns in grim low register at the climax of a first-subject-dominated development section, and leads to a slow movement, where it returns serenely after a new meditative theme [E] and transformations of [C]. Motif [A] casts a pall over the slow movement's close, and a scherzo *fugato* on [B] and [C] dovetails into genuine recapitulation of both subjects. Exciting finale gestures culminate in a magniloquent proclamation of [D]; then [E] vies with [A] in a quiet, ambiguous close.

One trait that **SERGEI PROKOFIEV** (1891-1953) shared with Liszt was that the piano stood at the center of his universe. While building keyboard virtuosity in childhood, however, Prokofiev—unlike Liszt—also methodically studied composition. The boy formed lifelong habits of preserving ideas in organized sketchbooks and building creative agendas that stretched years into the future. In 1917, at about the time of his famous *Classical* Symphony, Prokofiev examined sketches as much as a decade old and selected materials for two piano sonatas, his Nos. 3 and 4. Below the title "Sonata" on both scores, Prokofiev penned the inscription "(from Old Notebooks)." The music however, is in no sense juvenile.

Cast in three movements, the Sonata No. 4 in C minor, Opus 29, begins with a dark minuet-like theme whose symmetry Prokofiev subtly disrupts by rhythmically displacing the opening five-note gesture. Rising arpeggio flutters punctuate the quiet, G minor second subject. Agitation surfaces in the development section; in the reprise the second subject brings a gleam of sunlight by appearing unexpectedly in the major. The outer portions of the ABA-form second movement swathe an initially glum processional melody in a series of lush romantic colors, this theme sometimes appearing in combination with its own inversion. In the hilarious rondo finale, the main theme passingly parodies a prominent motif in Liszt's Sonata (labeled above as [B]). Contrasting episodes introduce now mischief, now lyricism, and this sunny movement ends with an impish minor chord.

LISZT's *Two Legends* (*ca.* 1863) both programmatically portray anecdotes about saints that share the composer's first name: St. Francis of Assisi and St. Francis of Paola. In a preface to *The Sermon to the Birds*, Liszt wrote: "[St. Francis] began to preach to the birds on the ground, and those in the trees flocked to him.... 'My dear little birds, you are much beholden to God.... He gives you rivers and fountains for your drink... and tall trees for your nests.... God clothes you and your young ones..... Therefore, beware of the sin of ingratitude.' The birds... reverently bowed their heads." Beneath beguiling

avian flutters and twitters, St. Francis's voice sounds in the left hand.

Liszt first conceived his famous *Mephisto Waltz* No. 1 for orchestra but soon realized that it would also suit the piano (both treatments were completed around 1860). Called "Dance at the Village Inn" in its symphonic garb, it musically mirrors an episode in Lenau's *Faust*. A rustic dance ensemble tunes up, waltzing begins, Mephisto seizes a fiddle, and his diabolical sounds stir the dancers to a lustful frenzy. They steal off to the fields for lyric sex beneath the stars. Later, a nightingale's song sounds in the distance, limned in scintillating chordal trills. The initial dance eventually combines with the lyric central music in an orgiastic climax.

—Benjamin Folkman

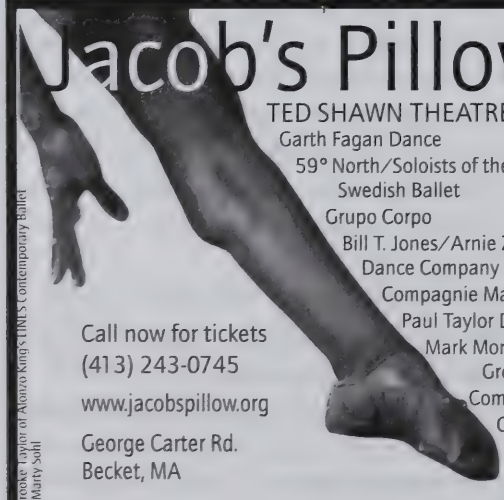
Benjamin Folkman, Gold Record-winning collaborator on the album "Switched-On Bach," is a prominent New York-based lecturer and annotator whose articles have appeared in *Opera News*, *Stagebill*, *Playbill*, *Performing Arts*, and other publications. He is also the President of the Tcherepnin Society, and the author-compiler of the forthcoming book *Alexander Tcherepnin: A Compendium*.

GUEST ARTIST

Dubravka Tomsic



Slovenian pianist Dubravka Tomsic gave her first public recital at age five and has since given more than 3500 performances throughout Europe, Australia, North America, Mexico, Russia, and Eastern Europe as well as parts of Africa and Asia. Ms. Tomsic began her studies at the Ljubljana Academy of Music and moved to New York at twelve on the recommendation of Claudio Arrau to study with Katherine Bacon at the Juilliard School. During her teenage years she finished high school, earned a bachelor of science degree with two special awards, and made her New York Philharmonic, Town Hall, and Chicago recital debuts. She also gave a Carnegie Hall recital about which Arthur Rubinstein wrote a glowing account in his memoirs. Ms. Tomsic subsequently studied privately with Rubinstein for two years; they remained friends throughout his life. In 1989, after a hiatus of almost thirty years, Ms. Tomsic was reintroduced to American audiences with her Gala Opening Night recital at the Newport Music Festival. Since then she has performed recitals in Cleveland, Atlanta, Seattle, Los Angeles, St. Paul, Chicago, San


Ryan Brooke Taylor of Alonzo King's LINES Contemporary Ballet
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Francisco, London, Amsterdam, Berlin, Prague, St. Petersburg, Budapest, Madrid, and Rome, among many other cities. In April 1999 she gave an acclaimed recital in New York's Alice Tully Hall, her first New York recital in more than forty years. This past season included recital debuts in Philadelphia and San Diego as well as return engagements in Seattle and her sixth recital in Boston's Symphony Hall. Ms. Tomsic has also become known for her concerto performances with orchestras throughout the world, including the Vienna Symphony, Royal Philharmonic, the Gewandhaus Orchestra of Leipzig, the Munich Philharmonic, Moscow State Orchestra, the Sydney, Melbourne and Adelaide symphonies in Australia, and orchestras in Boston, Atlanta, and Detroit, among others. She made her Boston Symphony debut under Seiji Ozawa with Beethoven's *Emperor* Concerto in October 1994, followed by repeat performances in Boston and New York's Carnegie Hall later that same season. Dubravka Tomsic has performed at prestigious international festivals in Dubrovnik, Vienna, Prague, Naples, Dresden, Paris, Mexico City, Joliette, and Newport, as well as in New York's Mostly Mozart Festival and at Tanglewood. More than sixty recordings released since 1987 have brought her worldwide acclaim. In addition to "The Art of Dubravka Tomsic" and a disc of favorite encores, she has recorded concertos by Brahms, Beethoven, Chopin, Grieg, Liszt, Mozart, Rachmaninoff, Saint-Säens, Schumann, and Tchaikovsky, and solo works by Bach, Beethoven, Brahms, Chopin, Debussy, Mozart, Scarlatti, and Srebotnjak. She can be heard on the Vox Classics, Stradivari Classics, Critic's Choice, Pilz International, Point Classics, Intersound Inc., Pentagon Classics, Intermusic S.A., and Koch International labels. Ms. Tomsic serves as juror for many international piano competitions, including the Tenth Van Cliburn International Piano Competition. She makes her home in Ljubljana, Slovenia, and teaches at the Ljubljana Academy of Music.

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Friday, July 14, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

MALCOLM LOWE, violin
JONATHAN FELDMAN, piano

BRAHMS — Violin Sonata No. 1 in G, Opus 78
- Vivace ma non troppo
- Adagio
- Allegro molto moderato

BEETHOVEN — Violin Sonata No. 7 in C minor, Opus 30, No. 2
- Allegro con brio
- Adagio cantabile
- Scherzo: Allegro
- Finale: Allegro

Please note that due to a recent eye condition, André Previn has had to withdraw from his July commitments at Tanglewood. He will, however, undertake his August commitments as scheduled. We are fortunate that pianist Jonathan Feldman was available to replace Mr. Previn in this concert at short notice.

Baldwin piano — Jonathan Feldman plays the Steinway piano.

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Notes

As with the symphony and the string quartet, **Johannes Brahms** (1833-1897) waited until a surprisingly late date to compose his first work in the most familiar duet sonata medium, the violin-and-piano sonata. This may be yet another indication of his reluctance to move into areas already explored by the great classical masters, since violin and piano was the combination most frequently chosen by Mozart and Beethoven for their duet sonatas. He composed it in the summer of 1879, immediately after completing the Violin Concerto. He spent this summer (and the preceding one, which had seen the composition of the Second Symphony) in Pörtschach on Lake Wörth in Carinthia, a land that particularly inspired him musically. He might have continued spending his vacations there if it had not become too much of a tourist attraction to suit him. Certainly

the works composed there all betray a mood of restrained sweetness, with an occasional tinge of melancholy.

The G major sonata is one of Brahms's most lyrical works, and it is the violin that leads in the ravishing song almost throughout, while the piano plays an accompanimental —though not subordinate—role. The violin's first three notes—D thrice repeated in a characteristic rhythm—will become a unifying motive throughout the entire sonata. The slow movement, in E-flat, alternates a hymnlike melody with more rhythmically contrasting material that is filled with the dotted rhythm of the opening movement's basic idea.

The finale makes explicit the rather pensive character of the music, at least for those listeners who recognize the song from which Brahms took his theme: this melody originally served Brahms in his *Regenlied* ("Rain song"), Opus 59, No. 3, of 1873, the text of which may be summarized, "Come down, O rain, and awaken my childhood dream again; rouse my old songs again." Again the melody begins with a threefold D in the dotted rhythm, a rhythm that increasingly pervades the movement. Here, though, the theme is in G minor, rather than the major of the first movement. After a contrasting section, the opening theme is repeated, suggesting that the movement is a rondo; but suddenly a quotation from the hymnlike melody of the second movement leads into an extensive development of that material, followed by another statement of the *Regenlied* theme. Now, for the first time since the opening movement, we arrive in G major, and the calm serenity of the second-movement theme, intertwined with the dotted rhythmic motive, draws the sonata to a quiet close.

* * * * *

The three violin sonatas published as Opus 30 were composed in the summer of 1802, probably before **Ludwig van Beethoven** (1770-1827) moved to Heiligenstadt, an outlying suburb of Vienna where he wrote the "Heiligenstadt Testament" expressing despair and suicidal thoughts at his ill health and despondency over the growing deafness that he had still not fully acknowledged. In spite of the darkness of his mood at this time, Beethoven was nonetheless able to compose a remarkable number of works before the end of the year: the three violin sonatas of Opus 30, the three piano sonatas of Opus 31, two sets of keyboard variations, and the Seventh Symphony.

The Opus 30 sonatas lie on the cusp between the early and middle styles. The second of the three sonatas sounds, especially in its outer movements, remarkably advanced. This may in part stem from our reaction to the Beethovenian C minor sound, but it also



certainly has to do with the grandiose conception of these movements, among the largest that Beethoven had composed to this time. The first-movement exposition does not repeat; the material presented by the piano in the opening measures and echoed immediately by the violin takes on deeper and more powerful significance throughout. The Adagio cantabile is more decorative, basically a series of variations on a melodious tune in A-flat, though with dark moments in the minor. The scherzo is a hearty dance movement, made all the more vigorous by Beethoven's off-the-beat *sforzandi*. For a finale, Beethoven eschews the traditional light rondo in favor of a serious and full-fledged sonata-form movement that keeps its serious expression to the very end.

—Notes by Steven Ledbetter

ARTISTS

Malcolm Lowe joined the Boston Symphony Orchestra as its concertmaster in 1984, becoming the tenth concertmaster in the BSO's history, and only its third since 1920. As the orchestra's principal first violinist, he also performs with the Boston Symphony Chamber Players. Mr. Lowe is equally at home as an orchestral player, chamber musician, solo recitalist, and teacher. He has appeared frequently as soloist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, and has returned many times to his native Canada for guest appearances as soloist with orchestras including those of Toronto, Montreal, and the National Arts Centre of Ottawa. Mr. Lowe is a faculty member at the Tanglewood Music Center, the New England Conservatory of Music, and Boston University. Prior to his Boston appointment he was concertmaster of the Orchestre Symphonique de Quebec. The recipient of many awards, he was one of the top laureate winners in the 1979 Montreal International Violin Competition. Born to musical parents—his father a violinist, his mother a vocalist—in Hamiota, Manitoba, where he was raised on a farm, Malcolm Lowe moved with his family to Regina, Saskatchewan, when he was nine. There he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. He also studied with Ivan Galamian at the Meadowmount School of Music and at the Curtis Institute of Music. Mr. Lowe also studied violin with Sally Thomas and Jaime Laredo and was greatly influenced by Josef Gingold, Felix Galimir, Alexander Schneider, and Jascha Brodsky.

Pianist **Jonathan Feldman**, recognized by colleagues and critics alike as an extremely accomplished ensemble player and accompanist, has performed on four continents with some of the world's greatest instrumentalists, among them Nathan Milstein, Itzhak Perlman, James Galway, Sarah Chang, Joshua Bell, Zara Nelsova, and Kyung-Wha Chung. Mr. Feldman also enjoys an active solo career performing throughout the United States and Europe. As a chamber musician, he appears in concert regularly as a member of the Zephyr Trio and has participated in the New York Philharmonic Chamber Ensembles concerts at Lincoln Center. Mr. Feldman has also participated in many summer festivals, notably Tanglewood, the Bridgehampton Music Festival, Music from Angel Fire in New Mexico, and the Hidden Valley Music Festival in Carmel, California. A dedicated teacher, he has given master classes throughout the United States and has lectured at the University of Maryland International Piano Festival and William Kapell Competition on "The Collaborative Pianist." In the fall of 1989 Mr. Feldman joined the faculty of the Juilliard School, where he now serves as chairman of the Collaborative Piano department. A graduate of Juilliard, his teachers have included Dorothy Taubman, Rosetta Goodkind, and Irwin Freundlich. He has recorded for Angel/EMI, Columbia Masterworks, RCA Red Seal, Naxos, Nonesuch, Summit, and CALA records. His most recent recording, for Deutsche Grammophon, is with violinist Gil Shaham. Mr. Feldman lives in New Jersey with his wife, Judith Leclair, who is principal bassoonist of the New York Philharmonic, and their young son Gabriel.

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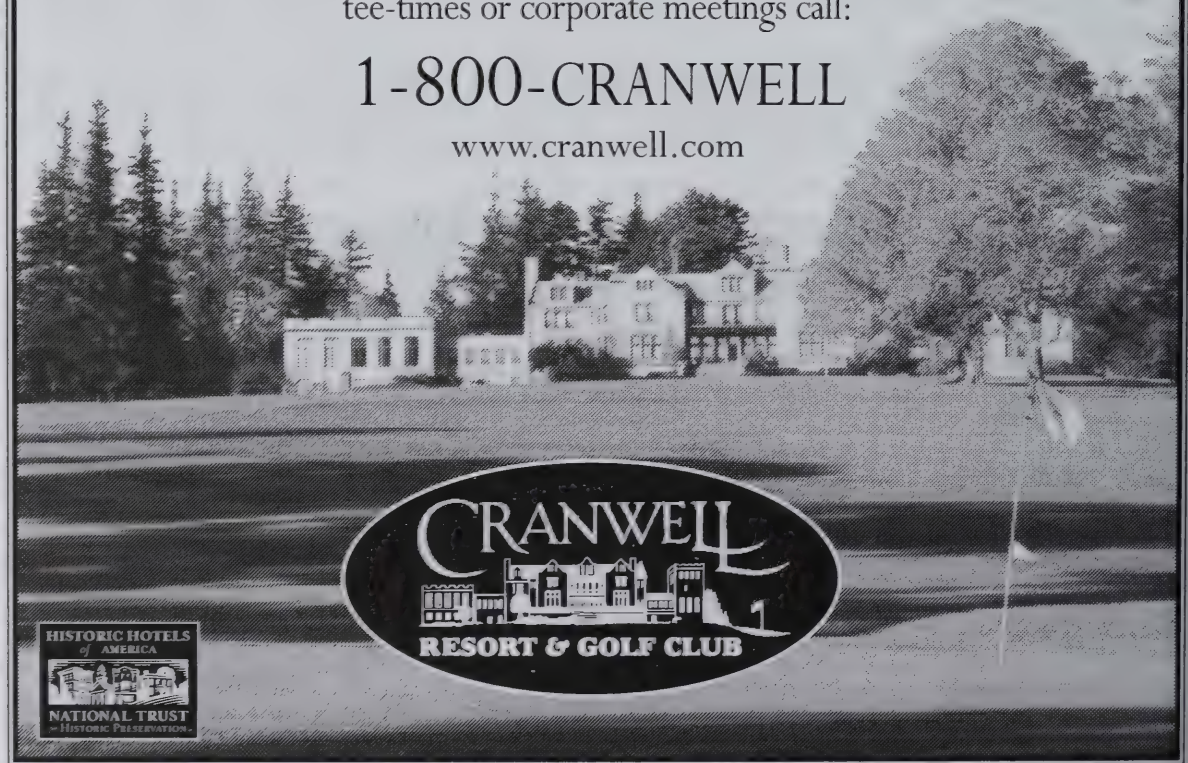


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JAMES DEPREIST conducting

FAURÉ — *Pelléas et Mélisande*, Suite from the incidental music to Maeterlinck's tragedy, Opus 80
Prélude: Quasi adagio
The Spinner: Andantino quasi allegretto
Sicilienne: Allegretto molto moderato
The death of Mélisande: Molto Adagio

PROKOFIEV — Piano Concerto No. 2 in G minor, Opus 16
Andantino—Allegretto—Andantino
Scherzo: Vivace
Intermezzo: Allegro moderato
Finale: Allegro tempestoso
HORACIO GUTIÉRREZ

INTERMISSION

BEETHOVEN — Symphony No. 7 in A, Opus 92
Poco sostenuto—Vivace
Allegretto
Presto
Allegro con brio

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NOTES ON THE PROGRAM

GABRIEL FAURÉ (1845-1924)

***Pelléas et Mélisande*, Suite from the incidental music to Maeterlinck's tragedy, Opus 80**

First performances: May/June 1898, Prince of Wales Theatre, London (as part of incidental music–seventeen numbers in all–to stage production of Maeterlinck's play); three-movement suite (Prélude, "The Spinner," "Death of Mélisande") premiered February 3, 1902, Paris, Lamoureux Concert, Camille Chevillard cond.; four-movement suite (adding the Sicilienne) premiered December 1, 1912, André Messager cond.

First BSO performances: December 1904, Wilhelm Gericke cond. (three-movement suite, the Sicilienne being added by Charles Munch only as of 1959)

First Tanglewood performance: August 17, 1940, Serge Koussevitzky cond.

Most recent Tanglewood performance: August 8, 1981, John Nelson cond.

SERGEI PROKOFIEV (1891-1953)

Piano Concerto No. 2 in G minor, Opus 16

First performance: August 23, 1913, Pavlovsk, Aslanov cond., Prokofiev, piano; revised version first performed May 8, 1923, Paris, Serge Koussevitzky cond., Prokofiev, piano

First BSO performances (American premiere): January/February 1930, Koussevitzky cond., Prokofiev, piano

First Tanglewood performance: August 5, 1951, Eleazar de Carvalho cond., Jorge Bolet, piano

Most recent Tanglewood performance: July 12, 1998, Sergiu Comissiona cond., Yefim Bronfman, piano

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No. 7 in A, Opus 92

First performance: December 8, 1813, Vienna, Beethoven cond.

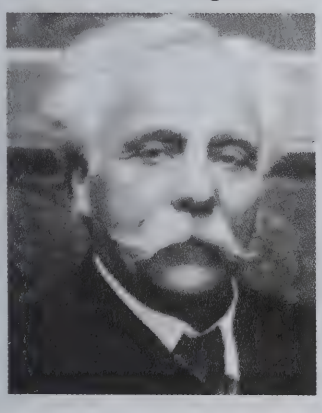
First BSO performances: February 1882, Georg Henschel cond.

First Berkshire Festival performance: August 13, 1936, at Holmwood, Serge Koussevitzky cond. (the BSO's first concert in the Berkshires)

Most recent Tanglewood performance: July 9, 1999, Seiji Ozawa cond.

Maurice Maeterlinck's medieval dream-play *Pelléas and Mélisande* finds few performances these days, but in its time, the *fin de siècle*, it clearly hit a nerve. Besides many stage productions, six composers created works based on it, among them Debussy, Schoenberg, Sibelius, and **GABRIEL FAURÉ**, whose suite from his incidental music is the best-known of his orchestral pieces.

Fauré was born in 1845, when Berlioz was still active, and died in 1924, two years after Alban Berg finished *Wozzeck*. By his late maturity Fauré had crafted a distinctive voice, however understated. One can think of him as inhabiting the point between Romanticism and Impressionism (Ravel was his student), with the proviso that he is independent of both. When he was commissioned in 1898 to write incidental music for a production of *Pelléas*, Fauré composed the music in a hurry, leaving the scoring to his student Charles Koechlin. Later, Fauré expanded and revised the instrumentation for the present suite.

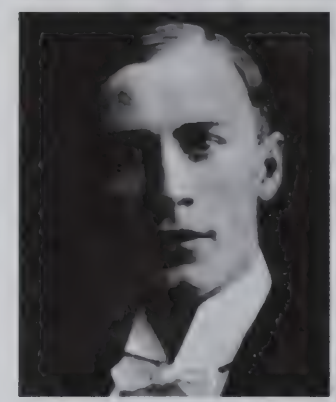


The *Prélude* sets a gentle and *triste* atmosphere with drifting harmonies and fluid lines. (The play is a tragedy because both protagonists die, but its style is too ethereal to engage

with tragic emotions.) The second movement, *La Fileuse* ("The Spinner"), finds Mélisande at her spinning wheel, suggested in fluttering string figures. As in the first movement, the substance of the music is an unceasing lyrical melodic stream. The fourth-movement *Sicilienne* begins with Fauré's most famous tune, eventually arranged for every combination that can capture its fragile poignancy.

The concluding *La Mort de Mélisande* exemplifies the understated originality one finds everywhere in Fauré: this lament is mainly conveyed by an unexpected instrument in an unexpected range, the quietly intense sound of low flutes. A critic of the time understood much when he called Fauré's score "a dream music...full of knowing simplicity."

Until not so long ago, **SERGEI PROKOFIEV** retained the image of fearsome Futurist that had marked him in his youth. It is true that in his cocky and ambitious years as prodigy composer and pianist, he enjoyed his status of *enfant terrible*—and played into it. Nowhere is that more audible than in the Piano Concerto No. 2 in G minor, finished in 1913 when he was twenty-one. The concerto is an audacious fusion of lyric and motoric, tender and grotesque, its gentle interludes giving way to bare-knuckled aggression. It begins with deceptive calm, quiet pizzicatos outlining G minor, the piano entering on an expansive theme. Tension turns up in skewed harmonies and sharp accents, leading to an Allegretto that gathers toward a huge virtuosic cadenza for the soloist, and a blaze of orchestral sound and fury.



The most startling feature of the quick, motoric second movement is the piano part, which is entirely pealing sixteenth-notes in both hands—a nightmare toccata for the soloist. The third movement, ironically labeled Intermezzo, begins on a note of bearish



grotesquerie featuring two of Prokofiev's favorite instruments, the tuba and bass drum. The movement maintains its intensity, with brilliant figuration from the soloist, to a nearly catastrophic climax. The finale recalls much of the preceding territory, but its middle section is quiet, inward, and in context shockingly beautiful. A final cadenza gathers steam until this archetypal brash young Modernist work ends with a grand orchestral yawp.

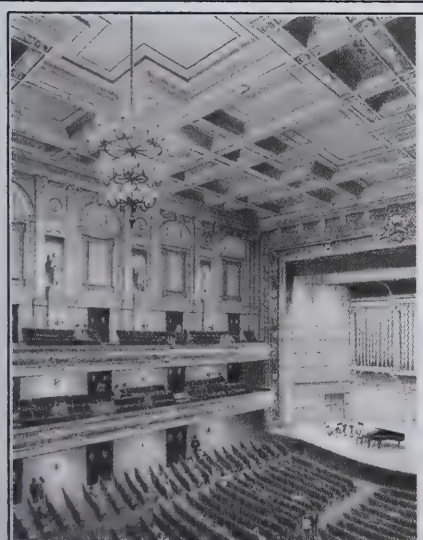
Many have grown up with the Romantic/Modernist doctrine that in its time, genius is always misunderstood, scorned, and impoverished. In music the two main exemplars were Mozart (the begging letters, the pauper's grave) and **LUDWIG VAN BEETHOVEN**, the revolutionary who baffled and outraged everybody. In an old score of Beethoven symphonies, each one is prefaced by contemporary reviews, all of them bad.



In fact, genius usually gets noticed in its time—with plenty of grief in the bargain. Mozart had hard years, but he was still as successful as an artist can be. Beethoven arrived in Vienna in 1792 at age twenty-one and became a sensation as a pianist. Knowledgeable people, including Joseph Haydn, had already predicted he would become one of Europe's leading composers. Soon Beethoven enjoyed an annual stipend from wealthy admirers, and publishers clamored for his work. Despite the revolutionary nature of his art and the inevitable opposition, he had a triumphantly successful career and died a legend at fifty-six.

In practice, of course, things were considerably sadder and more complicated, but it's still true. As prime evidence: the Seventh Symphony in A major. Beethoven wrote it in 1811-12, in a period of worsening health, growing cares (one brother was dying), and declining output. Besides the drain of his circumstances, he was feeling his way toward what would be called his "third period": away from the "heroic" style, into the inward masterpieces of his last years, when he was locked in deafness.

Richard Wagner characterized the Seventh as "the apotheosis of the dance." Perhaps better, it is a rhythmic structure by way of dances. Like the Sixth, the Seventh is based on obsessive repetition, this time more of rhythmic than melodic figures. But where the earlier *Pastoral* Symphony is hypnotic, almost minimalist, the Seventh is vibrantly maximalist: constantly shifting colors and harmonies within relentlessly driving rhythms.



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Its solemn introduction is the longest in a Beethoven symphony. The wild, heavy-footed movement proper breaks out in 6/8, everything based on a dotted rhythmic figure that is heard in most of its measures. Among the leading ideas is one that concerned Beethoven increasingly: replacing familiar tonal structures with juxtapositions of "distant" keys. The first movement's main tonalities are A major and keys a third up and a third down: C major and F major. These are the primary keys of the introduction, with D major touched on as well. The rest of the symphony turns around those tonalities.

The unforgettable second movement is a solemn slow dance based on another repeated rhythm (dah, dit-dit, dah, dit-dit) in simple, grave A minor harmonies. Over that ostinato Beethoven spins a lyric theme that rises to a breathtaking climax. Spacing variations on the main theme are contrasting gentle interludes. So much later Romantic music comes from this movement. Often encored in Beethoven's day, it cinched the success of the symphony.

The nimble scherzo is in F major, but the first section wends its way to A major; that startling key change is part of what makes the scherzo sound so ebullient. It ends with a joke: having unexpectedly returned to the D major Trio twice, Beethoven feints at it a third time. Just as we're convinced, he slams the door.

While he was working on the Seventh, Beethoven turned out arrangements of Irish and Scottish folk tunes. It was a profitable sideline, but more than that. One of those Irish tunes became the whirling main theme of the Seventh's finale. In its rhythmic delirium we hear skirling bagpipes and spine-chilling hunting horns. Here Beethoven, who personally was helpless on a dance floor, gave us the most Bacchanalian of symphonic dances.

The premiere of the Seventh came in a December 1813 all-Beethoven concert in Vienna that was an extraordinary triumph for the composer. The next year his star rose



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still higher with performances during the Congress of Vienna, when the Seventh gained ecstatic acclaim from public, critics, diplomats, and royalty. Noted one paper: "the Andante, the crown of modern instrumental music, as at the first performance had to be repeated."

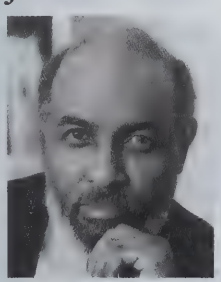
So much for neglected genius. It only needs to be added that for Beethoven those years of accolades also began years of heartbreaking physical and mental anguish. It was the gods' great joke on a man to whom otherwise they had given supreme talent, discipline, perseverance, and acclaim.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose books include *Charles Ives: A Life With Music*, *The Vintage Guide to Classical Music*, and, most recently, *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Records. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches creative writing at Tufts University. Mr. Swafford is currently working on a biography of Beethoven for Houghton Mifflin.

GUEST ARTISTS

James DePreist



Widely esteemed as one of America's leading conductors, James DePreist has been music director of the Oregon Symphony since 1980. As a guest conductor he has appeared with such major North American orchestras as the Baltimore Symphony, Boston Symphony, Chicago Symphony, Detroit Symphony, Houston Symphony, the Juilliard Orchestra, the Los Angeles Philharmonic, Minnesota Orchestra, National Symphony, New York Philharmonic, Philadelphia Orchestra, and Pittsburgh Symphony, among many others. Internationally he has had recent successful tenures as music director of the Monte Carlo Philharmonic and principal guest conductor of the Helsinki Philharmonic. Engagements as a guest conductor have also taken him to the Netherlands Philharmonic, the Hallé Orchestra, Vienna's Tonkünstler Orchestra, and the Tokyo Metropolitan Orchestra. Mr. DePreist's 1999-2000 season has included concerts with the Boston Symphony, Dallas Symphony, Florida Philharmonic, Saint Louis Symphony, and Toronto Symphony, as well as a two-week tour of New Zealand with the New Zealand Symphony Orchestra. He also returns in 2000 to the Aspen Music Festival, with which he has had a long-standing association. Other recent summer engagements have taken him to Tanglewood in 1998 and 1999 (including the Boston Symphony's season-ending performance last summer of Beethoven's Ninth Symphony), and to Wolf Trap and the Mann Music Center with the Philadelphia Orchestra. Mr. DePreist's tenure with the Oregon Symphony has been a period of exceptional artistic growth for the orchestra, which has further expanded its audience through a successful series of recordings for Delos and Koch. The conductor's discography also includes a continuing Shostakovich symphony cycle with the Helsinki Philharmonic on Delos and Ondine, and numerous recordings for BIS with the Malmö Symphony, of which he was chief conductor from 1991 to 1994, and the Royal Stockholm Philharmonic. His recording of the two Shostakovich cello concertos with soloist Torleif Thedeen and the Malmö Symphony won a 1995 Cannes Classical Music Award. Born in Philadelphia in 1936, Mr. DePreist—the nephew of contralto Marian Anderson—pursued studies in composition with Vincent Persichetti at the Philadelphia Conservatory and earned bachelor of science and master of arts degrees from the University of Pennsylvania. In 1962, while on a State Department tour of Bangkok, he contracted polio. Making a partial recovery, he went on to win a first prize in the 1964 Dimitri Mitropoulos International Conducting Competition and was then selected by Leonard Bernstein to be an assistant conductor of the New York Philharmonic for the 1965-66 season. From 1967 through 1970 he lived in the Netherlands, where he made a

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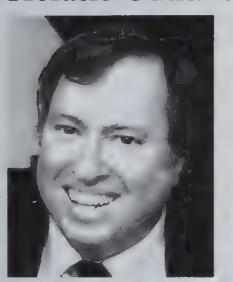
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highly acclaimed European debut with the Rotterdam Philharmonic in 1969, in which year he was also awarded a Martha Baird Rockefeller grant. Concert engagements soon followed in Stockholm, Amsterdam, Berlin, Munich, Stuttgart, Belgium, and Italy. In 1971 Antal Dorati chose him to become associate conductor with the National Symphony Orchestra in Washington, D.C. In 1976 he became music director of the Quebec Symphony, remaining there until 1983. Mr. DePreist made his Boston Symphony debut at Tanglewood in August 1973 and his BSO subscription series debut in November 1997. His most recent appearance with the orchestra was for subscription concerts this past January. James DePreist has been awarded fifteen honorary doctorates and has authored two books of poetry. An elected fellow of the American Academy of Arts & Sciences and the Royal Swedish Academy of Music, he is also a recipient of the Insignia of Commander of the Order of the Lion of Finland.

Horacio Gutiérrez



Since his professional debut in 1970 with Zubin Mehta and the Los Angeles Philharmonic, Cuban-born American pianist Horacio Gutiérrez has appeared regularly with the world's great orchestras and on its major recital series. In addition to his annual summer festival appearances including Tanglewood, Blossom, and Chautauqua, his 2000-2001 season will include performances with the Philadelphia Orchestra, the National, Atlanta, Cincinnati, Utah, and Indianapolis symphony orchestras, the St. Paul Chamber Orchestra, Lisbon's Gulbenkian Orchestra, and the Munich Bayerische Staatsoper. He also performs recitals at UC Berkeley and in Pittsburgh and Baltimore. In recent seasons Mr. Gutiérrez has given recitals at Amsterdam's Concertgebouw, Berlin's Philharmonie, the Schleswig-Holstein Festival, and New York's Carnegie Hall and Avery Fisher Hall, as well as in Los Angeles, Boston, Chicago, San Francisco, and Cleveland. He has toured Japan with Mstislav Rostropovich and the National Symphony Orchestra and appeared with Lorin Maazel and the Bavarian Radio Orchestra in performances of the two Brahms piano concertos. Mr. Gutiérrez is a frequent soloist at the Mostly Mozart Festival and has appeared on its season-opening "Live from Lincoln Center" telecast. As a chamber musician, he has collaborated with the Guarnieri, Tokyo, and Cleveland quartets, and with the Chamber Music Society of Lincoln Center. In 1982 he received the prestigious Avery Fisher Prize. Mr. Gutiérrez is a strong advocate of contemporary American composers. Of special importance were his performances of William Schuman's Piano Concerto in honor of the composer's seventy-fifth birthday and André Previn's Piano Concerto with the Pittsburgh Symphony with Mr. Previn conducting. He frequently includes George Perle's *Phantasyplay* on his recital programs. Perle recently wrote a set of bagatelles for Mr. Gutiérrez. Mr. Gutiérrez's Telarc recordings include the two Brahms piano concertos with André Previn and the Royal Philharmonic Orchestra, Tchaikovsky's Piano Concerto No. 1 and Rachmaninoff's *Rhapsody on a Theme of Paganini* with David Zinman and the Baltimore Symphony, and a Grammy-nominated disc of Rachmaninoff's Piano Concertos 2 and 3 with Lorin Maazel and the Pittsburgh Symphony. For the Chandos label he has recorded Prokofiev's Second and Third piano concertos with Neeme Järvi and the Royal Concertgebouw Orchestra. Mr. Gutiérrez's television performances in Great Britain, the United States, and France include an Emmy Award-winning appearance with the Chamber Music Society of Lincoln Center. He appeared three times on Johnny Carson's "Tonight Show." A great film and theater fan, he has performed in recital with Irene Worth and Mariette Hartley. Born in Havana, Cuba, Horacio Gutiérrez appeared at age eleven as guest soloist with the Havana Symphony. He became an American citizen in 1967. A graduate of the Juilliard School, he is an Anderson Professor in the Moores School at the University of Houston and lives in New York City with his wife, pianist Patricia Asher. Mr. Gutiérrez has performed frequently with the Boston Symphony since his BSO debut in November 1971, most recently at Tanglewood last summer as soloist in Rachmaninoff's Piano Concerto No. 3.


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The Leonard Bernstein Memorial Concert

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TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA, ROBERT SPANO, and JAMES DEPREIST conducting

ROBERT SPANO conducting

BERNSTEIN *Opening Prayer*
ROBERTO SERVILE, baritone

JAMES DEPREIST conducting

ELGAR Variations on an Original Theme, Opus 36, *Enigma*

Theme (Andante)
1. C.A.E. (L'istesso tempo)
2. H.D.S.-P. (Allegro)
3. R.B.T. (Allegretto)
4. W.M.B. (Allegro di molto)
5. R.P.A. (Moderato)
6. Ysobel (Andantino)
7. Troyte (Presto)
8. W.N. (Allegretto)
9. Nimrod (Adagio)
10. Intermezzo (Dorabella) (Allegretto)
11. G.R.S. (Allegro di molto)
12. B.G.N. (Andante)
13. ***Romanza (Moderato)
14. Finale. E.D.U. (Allegro)

INTERMISSION

Program continues...

Please note that due to a recent eye condition, André Previn has had to withdraw from his July commitments at Tanglewood. He will, however, undertake his August commitments as scheduled. We are fortunate that James DePreist was available to conduct Elgar's *Enigma* Variations in Mr. Previn's place this evening at short notice.

Baldwin piano

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

SEIJI OZAWA conducting

VERDI — *Falstaff*, Act III

Scene i. The Garter Inn
Scene ii. Herne's Oak in Windsor Park

PAUL PLISHKA, bass
(Sir John Falstaff)
CHRISTINE GOERKE, soprano
(Mistress Alice Ford)
HEIDI GRANT MURPHY, soprano (Nannetta)
MONICA BACELLI, mezzo-soprano
(Mistress Meg Page)
BERNADETTE MANCA DI NISSA,
mezzo-soprano (Mistress Quickly)
GREGORY TURAY, tenor (Fenton)
ROBERTO SERVILE, baritone (Ford)
MICHEL SÉNÉCHAL, tenor (Dr. Caius)
RICHARD CLEMENT, tenor (Bardolfo)
MARIO LUPERI, bass (Pistola)
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

We are grateful that Paul Plishka was available at very short notice to sing the role of Falstaff this evening, replacing John Del Carlo, who has withdrawn because of illness.

Vocal and choral performances this week are made possible in part by support from the Alan J. and Suzanne W. Dworsky Fund for voice and chorus.

David Kneuss, stage director
Lighting by John Michael Deegan
"Falstaff" disguises by Sarah G. Conly
Gretchen Mueller, stage manager
Frank Corliss, rehearsal pianist

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NOTES ON THE PROGRAM

LEONARD BERNSTEIN (1918-1990)

Opening Prayer

First performance: December 15, 1986, New York Philharmonic, Carnegie Hall, New York, Leonard Bernstein cond., Kurt Ollmann, baritone

This is the first Tanglewood performance.

EDWARD ELGAR (1857-1934)

Variations on an Original Theme, Opus 36, *Enigma*

First performance: June 19, 1899, London, Hans Richter cond.

First Tanglewood performance: July 24, 1954, Jean Morel cond.

Most recent Tanglewood performance prior to this summer: August 18, 1995, Jeffrey Tate cond.

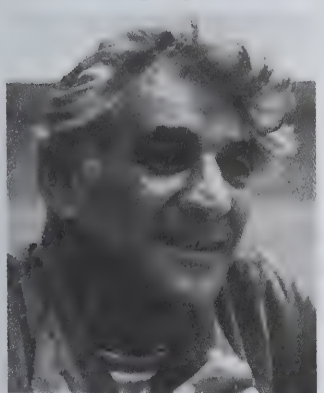
GIUSEPPE VERDI (1813-1901)

***Falstaff*, Act III**

First performance: February 9, 1893, La Scala, Milan, Verdi cond.

Only previous Tanglewood performance of Act III: July 6, 1990 (concert celebrating the 50th anniversary of the Tanglewood Music Center), Seiji Ozawa conducting the Boston Symphony Orchestra, with TMC alumni Thomas Stewart (Falstaff), Haijing Fu (Ford), John Aler (Fenton), Michael Best (Dr. Caius), Brad Cresswell (Bardolph), Thomas Paul (Pistol), Margaret Cusack (Alice Ford), Dawn Upshaw (Nannetta), D'Anna Fortunato (Meg Page), Rosalind Elias (Mistress Quickly), plus the Tanglewood Festival Chorus, John Oliver, cond. In February 1993, to mark the 100th anniversary of the opera's premiere, Ozawa conducted a complete concert staging of "Falstaff" with the BSO at Symphony Hall , with Benjamin Luxon (Falstaff), Paolo Coni (Ford), Frank Lopardo (Fenton), Michel Sénéchal (Dr. Caius), David Gordon (Bardolph), James Courtney (Pistol), Daniela Dessi (Alice Ford), Dawn Upshaw (Nannetta), D'Anna Fortunato (Meg Page), Maureen Forrester (Mistress Quickly), and the Tanglewood Festival Chorus. The concert staging was by David Kneuss, with design by John Michael Deegan and Sarah G. Conly.

In both his *Mass*, composed for the opening of the Kennedy Center in Washington, D.C., and premiered in September 1971, and his *Opening Prayer*, composed for the reopening of New York's Carnegie Hall and premiered on December 15, 1986, **LEONARD BERNSTEIN** took the provocative step of using a sacred text from a religious service as material for a secular work. Such scores raise a difficult artistic question: when—if ever—is it proper for a composer, in a concert or theater piece, to evoke the listener's experience as a worshipper, and to rely on that experience to reinforce the work's purely musical effect? Many would answer that such religiosity is not only justified but even obligatory in a piece composed for a solemn occasion, such as a ceremonial dedication. And, in fact, Bernstein produced each of these two works for just such a consecrational purpose: that of inaugurating—and, in effect, invoking a divine blessing upon—an important new concert facility.



Opening Prayer, Bernstein's last orchestral composition, was completed eleven days before its premiere; the final page of the manuscript is inscribed: "LAUS DEO/3:05 A.M./4 Dec '86." Eventually, Bernstein inserted *Opening Prayer* into a two-movement symphonic piece written earlier in 1986, his *Jubilee Games*. (In that work, it now serves as the second of three movements and bears the title *Benediction*.) Scored for baritone soloist and orchestra, *Opening Prayer* begins with a brief, imperious fanfare in which a

solo trumpet is soon joined by horns and trombones. Later, the oboe introduces a plaintive lyrical theme, accompanied by clarinets and harp. After a hushed reprise of the fanfare (clarinets and muted low brass) the lyric melody is taken up by muted strings alone, in a highly expressive statement that comes to rest on a *pianissimo* chord. At this point the baritone enters in a mellow low register to chant the biblical Threefold Benediction (Numbers 6:24-26). This well-known prayer appears at the close of the sacred Jewish Sabbath service and also figures in the Christian liturgy.

—Benjamin Folkman

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Threefold Benediction

Y'varech'cha Adonai, v'yishm'recha;	May the Lord bless you and keep you;
Yaer Adonai panav eilecha, vichuneka;	May the Lord make his countenance to shine upon you, and be gracious unto you;
Yisa Adonai panav eilecha, v'yasem l'cha shalom.	May the lord lift up his countenance upon you and grant you piece.

* * * * *

A self-taught composer, **EDWARD ELGAR** played several instruments, including violin, viola, piano, and bassoon; he also gathered musical knowledge and experience

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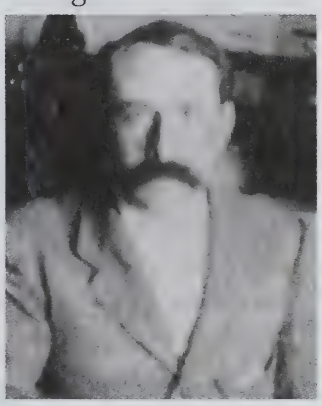
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through his father's music shop, as well as through community and church musical activities. Despite this rather informal musical education, Elgar was to be one of the most important composers to come out of England since Henry Purcell two hundred years before. One evening, Elgar sat down at the piano and musingly played a tune for his wife. Ever the insightful wit, he then began to improvise on his theme, imagining how several of his friends might approach it. This quiet evening at home would be the birth of Elgar's *Enigma* Variations, which he dedicated "To my friends pictured within," and which had its premiere in June 1899. It was this work that established his prominence internationally as a composer, leading Richard Strauss to hail him as "the first English progressivist."

The first "enigma" of the piece centers around the main theme. Elgar hinted that the main theme is derived from a well-known tune that is never stated, but serves as a counterpoint for the main theme. Throughout his life Elgar refused to divulge its identity; guesses have ranged from *Auld Lang Syne* and *Rule Britannia* to the theme of the slow movement from Mozart's *Prague* Symphony.



The other mystery of the piece—the identity of the fourteen "friends pictured within"—is more easily solved. **Variation 1**: C.A.E. is the composer's wife, Caroline Alice Elgar, who is presented through romantic and delicate embellishments on the main theme. **Variation 2**: Hew David Steuart-Powell is subject of the next variation. An amateur pianist, he is portrayed by the chromatic toccata-like scales with which he liked to warm up. **Variation 3**: The next variation depicts the pompous antics of Richard Baxter Townshend, whose participation in amateur theatrics is mocked, especially his vocal transitions between bass and soprano registers. **Variation 4**: The bluster of William M. Baker follows. This variation was inspired by the hurry and bustle of the country squire as he read out the day's arrangements to his guests and left the room with a slam of the door.

Variation 5: Richard Arnold, the son of poet Matthew Arnold, is heard next. Elgar characterized him as one who would intersperse whimsical remarks into witty conversations; the interplay between the solemn cellos and basses and the higher woodwind writing rising in sprightly fashion out of glumness portrays this perfectly. **Variation 6**: Next, Isabel Fitton is characterized by her principal instrument, the viola. **Variation 7**: The boisterous antics of Arthur Troyte Griffin follow. An architect friend of Elgar's, he too was an amateur pianist. The uncouth rhythms depict Elgar's attempt to reign in his friend, to create order out of chaos, but, alas, all in vain. **Variation 8**: Miss Winifred Norbury's variation is meant to suggest her elegant eighteenth-century house and the gracious sedateness of a lady, despite her characteristic laugh, which is heard in the trills of the oboe and the strings.

Variation 9: Nimrod, the most famous of all the variations, is a tribute to Elgar's close friend A.J. Jaeger, who worked for Elgar's publisher and provided much-needed support for the composer. ("*Jaeger*" is German for "hunter"; Nimrod is the Old Testament's "mighty hunter.") Inspired by a summer evening's conversation about Beethoven, this section makes reference to the slow movement of the *Pathétique* Sonata with reverence and respect for both Beethoven and Jaeger. **Variation 10**: This is modeled on Dora Penny. Using dance-like lightness and skittish short phrases, Elgar pokes gentle fun at her hesitant speech patterns. **Variation 11**: Although the initials G.R.S. stand for music professor George Robinson Sinclair, this next variation actually portrays the latter's bulldog Dan, who one day slipped down a bank and plunged into a river, paddling upstream until he finally struggled to safety. Sinclair challenged Elgar to write a piece on Dan's

adventure, and so he did.

Variation 12: Basil G. Nevison played the cello in trios with Steuart-Powell and Elgar; thus the cello figures prominently in his variation. **Variation 13**: (* * *) may represent Lady Mary Lygon, thought to have been on a sea voyage at the time of composition. Her voyage is suggested by the throb of a ship's engines, as heard in the drums, and in a quotation by the clarinet from Mendelssohn's *Calm Sea and Prosperous Voyage*. **Variation 14**: The final variation is Elgar himself, "Edu" being one of his wife's pet names for him. In this intensely personal statement, Elgar quotes from the first and ninth variations, paying tribute to two of the most important people in his life—his wife and Jaeger. This bold and vigorous finale is Elgar's celebration of himself as a composer, triumphant in the face of those who doubted him.

—Diane Lin

Diane Lin is Printed Programs Coordinator for the Tanglewood Music Center.

* * * * *

After the fiasco of *Un giorno di regno* ("King for a Day"; 1840), his second opera, **GIUSEPPE VERDI** considered several comic scenarios, but they were never the "right" ones, and he most often rejected them for being better suited to the *buffa* genre which had failed him and which he viewed as musically regressive. If he were to set a comedy, it had to be "unlike any other." His attitude over time took on the earmarks of obsession

"Falstaff," Act III: Setting the Stage...

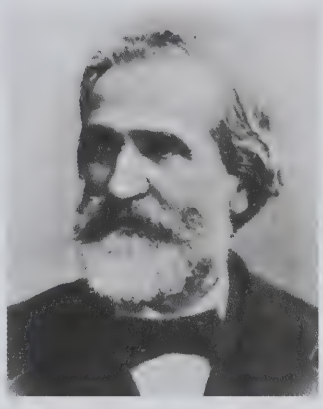
Verdi's *Falstaff* is one of the supreme miracles of art. It is the work of an octogenarian with a lifetime's experience on the stage, setting to music a superb libretto based on the composer's favorite dramatist. The music throughout is endowed with energy and life, as well as a profound and warmhearted understanding of human follies, rare in opera or, indeed, any other art. Arrigo Boito's libretto actually clarifies Shakespeare's complex original, *The Merry Wives of Windsor*, reputedly written because Queen Elizabeth loved the character of Falstaff (from the Henry IV plays) and expressed a desire to see the fat knight in love. Shakespeare, Verdi, and Boito offer us a Falstaff of a certain age trying to fill out his slim purse through an amorous adventure. He hopes to win the love of two attractive and wealthy wives of Windsor, Alice and Meg (Mistress Page). Unfortunately for his plans, those two friends are inclined to laugh at his love letter and then, when they discover that he has written the same letter to both of them, to get revenge. Complications arise when Alice's husband, the jealous Ford, believes that his wife is truly bent on having an assignation. He shows up unexpectedly at the appointed hour with a group of friends to search his house, while Falstaff hides in a large laundry basket, from which he is summarily dumped into the river. A subplot of wondrous lyricism concerns the love between Ford's daughter Anne (Nannetta in Italian) and young Fenton, though Ford is determined that Anne will wed a certain Dr. Caius, whom she loathes.

As the last act of *Falstaff* opens, Ford and his wife and friends are determined to teach the fat, lecherous knight one more lesson. Simultaneously, Ford plans to use the evening to force his daughter's marriage against her will. But the merry wives have a surprise in store for him...

—Steven Ledbetter

manifested in the stillness of his "comic pen," and he built his substantial and glorious reputation on tragedy

It is no small wonder, then, that by 1889 when the poet and librettist Boito first proposed *Falstaff* to Verdi, they kept their project shrouded in secrecy for nearly two years. Soon after, Verdi explained the situation to his friend, Gino Monaldi: "What can I tell you? For forty years I have wanted to write a comic opera, and for fifty years I have known *The Merry Wives of Windsor*; yet...the usual *buts*, which are everywhere, always kept me from fulfilling this wish. Now Boito has dissolved all the *buts* and created a lyric comedy for me unlike any other." The opera premiered to enthusiastic response at La Scala in Milan on February 9, 1893. Verdi was nearly eighty years old.



Falstaff consists of three acts, each divided into two parts, the whole beginning explosively without the ado of an overture, as Dr. Caius bursts into the Garter Inn and accuses Sir John of beating his servants and riding his best horse straightaway into his house. Sir John, strengthened by drink, disposes of the situation matter-of-factly; he is too engrossed in his plan to seduce two wealthy wives, Alice Ford and Meg Page, who will satisfy his lust and replenish his diminishing finances. The plan, however, is hopelessly transparent; that his letters to them are identical is quickly discovered, and the "hero" is to be taught a lesson. The counterpoint to this is the love of Fenton and Nannetta (Ford's daughter), which will overcome a father's (Ford's) greedy design to marry his daughter off to Caius.

On the surface, such situations are the stuff of *opera buffa*. As Mary Hunter has pointed out, "the *descent* of the dupe" and "the *ascent* of the couple" are fundamental components of *buffa* plot archetypes that inevitably resolve conflict in the "restoration of social stability," the very essence of *Falstaff*. Verdi's musical choices in *Falstaff*, however, realize to the fullest his lifelong interest in the capabilities of the voice and the role of the Italian language in the communication not only of story, but also of musical form. The driving force behind this is Boito's swift repartee, which challenged Verdi's musical wit to a degree that inspired him to abandon traditional aria forms in a distinct and calculated effort to upend, thwart, and abandon the kind of musical closure that was essential to conventional *opera buffa*, and concentrate instead on quicksilver pacing and the



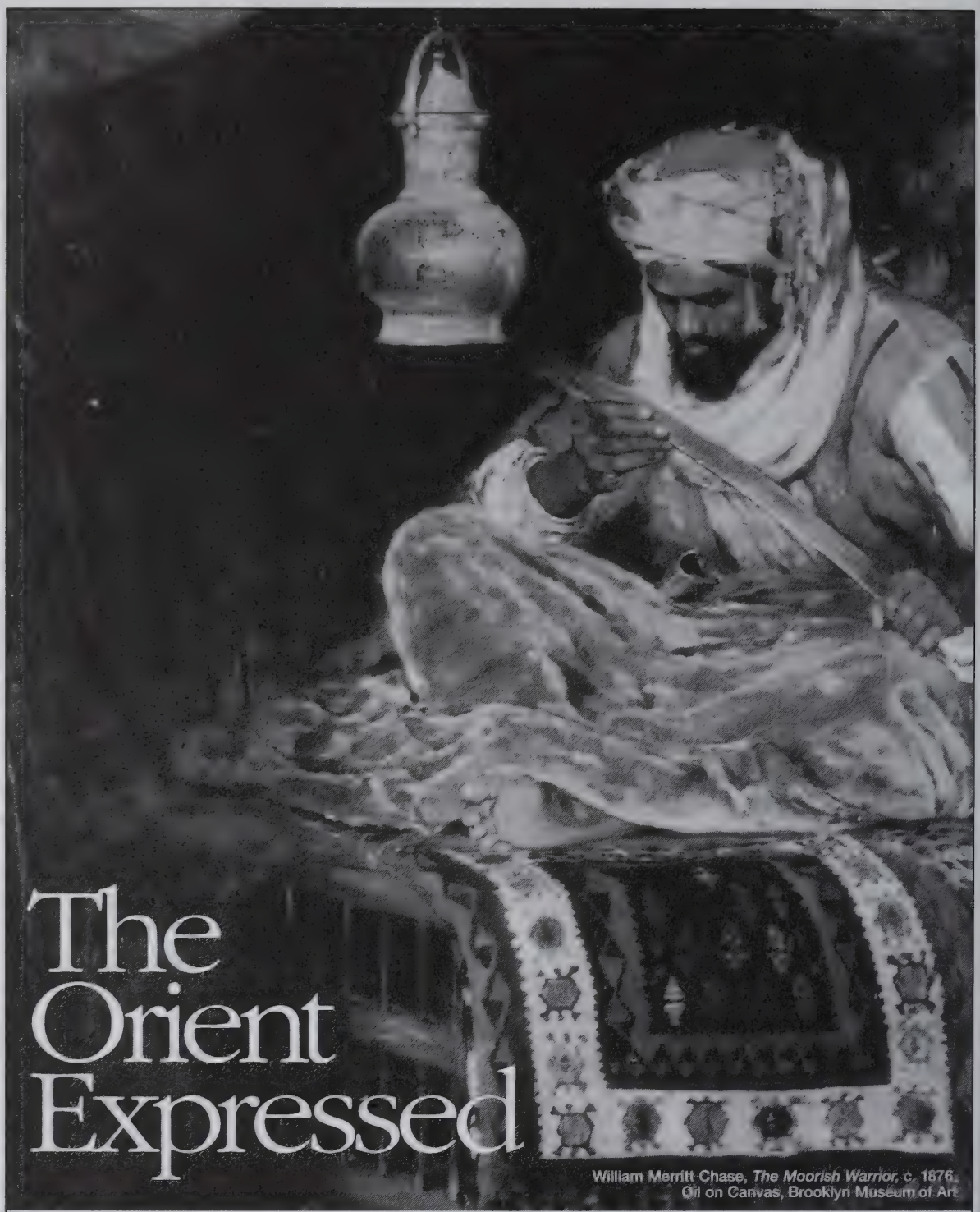
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"word." Most of the opera is through-composed, that is to say, it is not divided musically into symmetrical melodies and closed endings designed to inspire applause. A most remarkable and word-sensitive orchestra supports this strategy as it chortles and sneers along with the dialogue—undoubtedly the old man, Verdi, having a last laugh.

Falstaff celebrates both the light and dark sides of human nature. The dark aspect of the comedy is most evident in the opening of Act III, where Falstaff, who has been tossed out of a laundry basket and into the Thames at the end of Act II, ponders his humiliation as he dries himself off. He delivers a remarkable monologue in which he curses the world ("*Mondo ladro! Mondo rubaldo! Reo mondo!*"—"Wicked world! Villainous world! Vile world!"). It is not entirely bitter though: had it not been for his belly, he might have drowned, and, moreover, his goblet of wine revives his "melancholy vapors" and provides the "trill that pervades the world." This is pure music drama or word-comedy, if you will, supported by musical commentary that at once pushes it forward and provides an ironic and sarcastic edge. Thus, for example, the phrase about the "trill that pervades the world" is mimicked in the orchestra with an enormous "raspberry" that resounds from the flutes and piccolo to the double basses. Mistress Quickly appears on the scene, interrupting the "reverie" to declare that Alice does, indeed, love the fat knight, and would prove it, if only he would come to Windsor Park at midnight. He must disguise himself, according to legend, as the Herne Huntsman, and she hands him a headdress of antlers, a costume that clearly signifies another agenda.

One of the many beauties of this work is its element of surprise, most strikingly realized in the second half of the third act, a transformed *Midsummer Night's Dream*. Here Verdi, without compromising his own private enjoyment—the work that he, at seventy-six years of age, began writing to "pass the time"—yields to the convention of the "*lieto fine*" ("happy ending") in the second half of Act III, by way of a musical response that



glows dramatically with the shenanigans of a midnight romp in the forest, and shimmers musically with conventional trappings brought to a magnificent musical apotheosis. Announced by distant horn calls, the act unfolds in a series of small pieces, beginning with the sublime—Fenton's sonnet accompanied now by a harp (the instrument of poets)—and giving way to the ridiculous—Falstaff in antlers.

In a triumph of orchestration, Verdi juxtaposes shimmering "fairy music" of harp, violins, and woodwinds as the declamatory style of the first two acts yields to the soaring beauty of Nannetta's invitation to the dance, with the quasi-religious intonations of the wives underscored by trombones. The kind of repetition and closure so studiously avoided throughout is now the primary musical order, as Falstaff, repenting for his sins, declares his repentance more broadly with each successive articulation of the words "*Son io!*" ("It is I!") While he surrenders to the humiliation, he also declares himself the inspiration of his adversaries' wit and suggests that it all end with a song—here a fugue, the *ne plus ultra* of "academic" music: an emblem, here, of the kind of self-conscious, celebratory, and above all signatory music-making that closes such works as Mozart's *Le nozze di Figaro* and *Don Giovanni*.

—Helen M. Greenwald

Helen M. Greenwald is Chair of the Department of Music History and Musicology at the New England Conservatory in Boston. In addition to her publications in scholarly journals, she has spoken to an international audience about Mozart, Verdi, and Puccini and has written notes for the Boston Symphony Orchestra, Lyric Opera of Chicago, New York City Opera, and the Maggio Musicale Fiorentino. Last summer she spoke about opera and film at the 1999 Salzburg Festival. This summer at the Verona Festival she will lecture to American tourists about Verdi.

ARTISTS

Robert Spano



Music director of the Brooklyn Philharmonic since 1996, Robert Spano is director of the Conducting Fellowship Program at the Tanglewood Music Center and becomes music director of the Atlanta Symphony Orchestra in 2001. Mr. Spano has conducted nearly every major North American orchestra, including the Atlanta Symphony, Boston Symphony, Chicago Symphony, Cleveland Orchestra, Houston Symphony, Los Angeles Philharmonic, Minnesota Orchestra, National Symphony, Philadelphia Orchestra, San Francisco Symphony, and Toronto Symphony. He has conducted at Houston Grand Opera, Santa Fe Opera, and Lyric Opera of Chicago, and has also appeared with orchestras and opera companies throughout Europe and Asia, including the La Scala Orchestra, Frankfurt Radio Sinfonie-Orchester, the Orchestra of The Hague, Helsinki Philharmonic, New Japan Philharmonic, Zurich's Tonhalle Orchestra, Welsh National Opera (to which he returned this season for Mozart's *Così fan tutte*), and the Royal Opera at Covent Garden. During 1999-2000 he made debut appearances with the Saint Paul Chamber Orchestra, Detroit Symphony, and National Arts Centre Orchestra. Return engagements included the symphony orchestras of Atlanta, Boston, Houston, Indianapolis, and Saint Louis. Appointed assistant conductor of the Boston Symphony Orchestra by Seiji Ozawa in 1990, he held that post until the end of the 1993 Tanglewood season, making his critically acclaimed BSO debut with subscription concerts in February 1991 and his first Tanglewood appearance with the orchestra in July 1992. He has since appeared regularly with the Boston Symphony and the Tanglewood Music Center Orchestra and in 1998 was named head of the conducting program at the Tanglewood Music Center. As music director of the Brooklyn Philharmonic, Mr. Spano has brought that orchestra international attention; he recently renewed his commitment to that ensemble by signing a five-year contract that will see it through its fiftieth-

anniversary season. For 1999-2000 he planned a series of concerts highlighting the pinnacles of the last century, with each program focusing on such varied aspects of modern civilization as war, politics, popular culture, nature, and religion. Highlights included concert performances of John Adams's *Nixon in China*, a cabaret-style program of music by Weill, Takemitsu, Piazzolla, and Conlon Nancarrow, and excerpts from Messiaen's opera *Saint Francis of Assisi*. Having taught at Bowling Green University and Oberlin Conservatory from 1985 to 1989, Mr. Spano remains committed to music education. In addition to his work at the Tanglewood Music Center, he is currently an Associate Professor of Conducting at Oberlin. This season he led Massenet's *Manon* at Oberlin and undertook residencies at the Curtis Institute and Juilliard School. He appears regularly at the Aspen and Round Top music festivals and in September 2000 will lead the Youth Orchestra of Australia on a national tour, including a performance at the Olympic Games in Sydney. Also an accomplished pianist, he performs chamber music with many of his colleagues from the Brooklyn Philharmonic, Boston Symphony, and Oberlin Conservatory. Born in Conneaut, Ohio, and raised in Elkhart, Indiana, Robert Spano grew up in a musical family playing flute, violin, and piano, and composing. A graduate of the Oberlin Conservatory of Music, where he studied conducting with Robert Baustian, he continued his studies at the Curtis Institute of Music with the late Max Rudolf. Mr. Spano and the Brooklyn Philharmonic have been featured on the PBS series "City Arts," on CBS's "Late Night with David Letterman," and on "CBS Sunday Morning."

For a biography of **James DePreist**, see page 19.

Paul Plishka (Falstaff)



A leading singer with the Metropolitan Opera since 1967, bass Paul Plishka also appears regularly with major opera companies across North America. European performances have brought him to Geneva, Munich, La Scala, Hamburg, Barcelona, Vienna, Berlin, Zurich, Paris, Lyon, Marseille, and London's Covent Garden. Highlights of his 1999-2000 season included performances with the Metropolitan Opera in *Aida*, *Lucia di Lammermoor*, *Otello*, *L'elisir d'amore*, *Il barbiere di Siviglia*, *Le nozze di Figaro*, and *Tristan und Isolde*. Mr. Plishka's artistry was recognized in 1992 when he received the Pennsylvania Governor's Award for Excellence in the Arts; several years earlier he was inducted into the Hall of Fame for Great American Opera Singers in a celebration at the Academy of Vocal Arts in Philadelphia. Mr. Plishka has sung well over 1,000 performances at the Metropolitan Opera; he celebrated his twenty-fifth anniversary with that company in the 1992-93 season, singing the title role of Verdi's *Falstaff* for the first time. He is also re-

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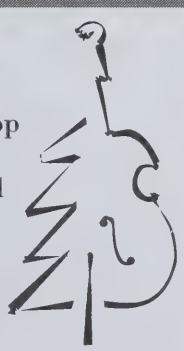
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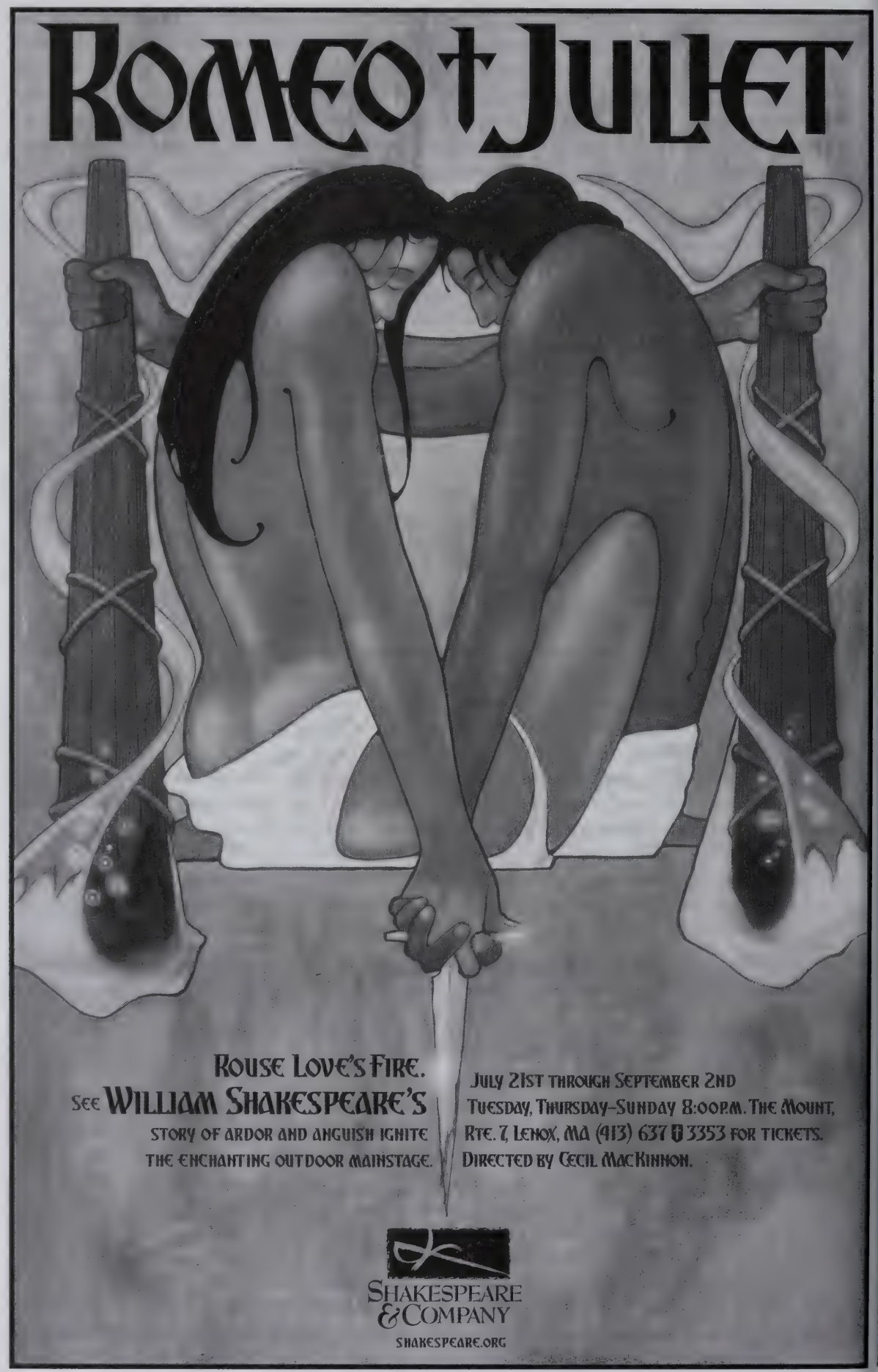
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nowned for his appearances in the title role of *Boris Godunov*, which he has sung in Kiev and has toured with La Scala to Japan and Korea. Mr. Plishka has an extensive discography on Angel, ABC, Columbia, Erato, London, RCA, and Vox. His recordings include *Luisa Miller* and *Le nozze di Figaro* with James Levine and the Metropolitan Opera, a Grammy-winning Verdi *Requiem* with Robert Shaw and the Atlanta Symphony, Beethoven's Ninth Symphony with André Previn and the London Philharmonic, and Stravinsky's *The Rake's Progress* as recorded at the Saito Kinen Festival with Seiji Ozawa. Born and raised among the Ukrainian community in Old Forge, Pennsylvania, Paul Plishka attended Montclair State College in New Jersey and began his musical studies with the Paterson Lyric Opera Theater in New Jersey. At twenty-three he won first place in the Baltimore Opera Auditions. He also won a prize in the Metropolitan Opera Regional Auditions, soon joining the Met's National Company and then the parent company, which remains his professional home to this day. Mr. Plishka made his Boston Symphony debut at Tanglewood in July 1968 and appeared with the orchestra most recently last summer in Tanglewood's season-ending performance of Beethoven's Ninth Symphony.

Christine Goerke (Alice Ford)



Soprano Christine Goerke has established an outstanding reputation in the few seasons since her professional debut. Her current plans include a return to the Houston Symphony for the Dvořák *Stabat Mater* with Claus Peter Flor and appearances with the National Symphony Orchestra, the San Francisco Symphony both in San Francisco and at Carnegie Hall, and her debut with the Orchestra of the Age of Enlightenment. Last season she sang concert performances of Kurt Weill's *Street Scene* with the New York Philharmonic and in Beethoven's Symphony No. 9 with the Atlanta Symphony Orchestra. She also toured with the New York Philharmonic and Kurt Masur in performances of Beethoven's Ninth. Ms. Goerke's many collaborations with the late Robert Shaw included her Carnegie Hall debut in Britten's *War Requiem* and her participation in Mr. Shaw's last, Grammy-nominated recording, of Dvořák's *Stabat Mater*. Ms. Goerke made her New York recital debut in December 1998 at Carnegie Hall's Weill Hall and has recently given recitals in Washington, D.C., and at the Lanaudiere Festival in Canada. In 1999-2000 she returned to the Paris Opera as Alice Ford in a new production of *Falstaff* and to the Metropolitan Opera for *Götterdämmerung* with James Levine. She also traveled to Japan for the Seiji Ozawa Ongaku-Juku Opera Project. This coming season her engagements include debuts at the Teatro Colón, Buenos Aires, and at Houston Grand Opera, as well as returns to the Bastille Opera and New York City Opera. Christine Goerke is an alumna of the Metro-

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politan Opera's Young Artists Development Program. She has been honored with the ARIA and George London awards. She was a 1993 recipient of the Richard F. Gold Grant, was named a 1994 recipient of the Robert Jacobson Study Grant through the Richard Tucker Foundation, and most recently was awarded a 1997 Tucker Foundation Career Grant. Ms. Goerke made her Boston Symphony debut on Opening Night of the 1998-99 season and her Tanglewood debut in Beethoven's Ninth Symphony last summer. This past February she appeared with Seiji Ozawa and the BSO in Britten's *War Requiem*, which she will sing again with the BSO here at Tanglewood in August.

Heidi Grant Murphy (Nannetta)



A native of Bellingham, Washington, soprano Heidi Grant Murphy began vocal studies while attending Western Washington and Indiana Universities. Her graduate studies were interrupted when she was named a winner of the Metropolitan Opera National Council Auditions and engaged by James Levine to participate in the Metropolitan Opera's Young Artists Development Program; her 1989 Metropolitan Opera debut was in *Die Frau ohne Schatten*. Ms. Murphy has since appeared with many of the world's prestigious opera companies, symphony orchestras, and festivals, among them the Salzburg Festival, Frankfurt Opera, Netherlands Opera, the Opéra National de Paris, Santa Fe Opera, the Vienna Philharmonic, Boston Symphony, New York Philharmonic, and Chicago Symphony. Her active recital career was launched in 1993 with Christoph Eschenbach as accompanist. In 1995 she commissioned "Pueblo Children's Songs," a work based on Santa Clara Indian songs and chants, from Mark Neikrug, and gave its world premiere in her New York recital debut program at Carnegie's Weill Hall. Her chamber music collaborations range from Bach to Tavener. Ms. Murphy's 1999-2000 season began at the Paris Opera in Rameau's *Les Indes Galantes* with William Christie. She returned to the Metropolitan Opera for *Der Rosenkavalier* and *Siegfried*. Symphonic engagements included appearances with Christoph Eschenbach and the Orchestre de Paris, Andrew Litton and the Dallas Symphony Orchestra (with whom she recently recorded Mahler's Fourth and Eighth symphonies for Delos), James Levine and the Munich Philharmonic, and Kurt Masur and the New York Philharmonic. She will appear as the Angel in Messiaen's *Saint Francis of Assisi* with the Brooklyn Philharmonic and Robert Spano, and in Amsterdam and Brussels with Reinbert de Leeuw and the VARA Radio Orchestra. Mr. Murphy is currently an exclusive artist for Arabesque Recordings. Her most recent release, "Twilight and Innocence," is a recital disc with her pianist-husband Kevin Murphy. Other recordings include Mahler's Symphony No. 2 with Andrew Litton and the Dallas Symphony Orchestra on Delos, and "Dreamscape," recorded with Auréole for Koch. Making her Tanglewood debut this evening, Ms. Murphy made her BSO debut in 1991 in Mozart's *Great* C minor Mass and appeared with the orchestra most recently in 1996 as soloist in Mahler's Symphony No. 2.

Monica Bacelli (Meg Page)



Making her Tanglewood debut this evening, Italian mezzo-soprano Monica Bacelli began her studies at Pescara's Conservatoire of Music with Maria Vittoria Romano and Donato Martorella. She won the A. Belli Competition in 1986 and has since sung in such prestigious theaters as La Scala, Turin's Teatro Regio, Venice's La Fenice, the Zurich Opera House, Vienna Staatsoper, Covent Garden, and Netherlands Opera, working with such conductors as Sylvain Cambreling, Myung-Wha Chung, Bernard Haitink, Nikolaus Harnoncourt, Zubin Mehta, and Helmuth Rilling. Her concert and recital activity includes collaborations with such artists as Elizabeth Norberg-Schultz and Irwin Gage in programs of Lieder and duets. In 1997 Ms. Bacelli won the Italian music critics' Abbiatti Award for outstanding vocal performance. Her repertoire ranges from Monteverdi to Rossini, Dallapiccola, and Boulez. Luciano Berio chose her for a concert

in memory of Cathy Berberian at Florence's Maggio Musicale, Milan's La Scala, and Teatro Communale in Bologna. In 1988 she sang Berio's *Folksongs* with the Orchestra Filarmonica della Scala and with the Ensemble InterContemporain. Berio wrote for Bacelli the role of Marina in his opera *Outis*. At the 1999 Salzburg Festival she sang the role of Orvid in the world premiere of Berio's *Cronaca del luogo* and also, as part of the Pollini Project, Berio's *Altra voce* for soprano and flute and Monteverdi madrigals accompanied by Maurizio Pollini. This year she has sung her first Isabella in Rossini's *L'italiana in Algeri* with Netherlands Opera. At Florence's Maggio Musicale 2000 she sang Ottavia in Monteverdi's *L'incoronazione di Poppea*. Future engagements take her to the Maggio Musicale 2001 in *Tamerlano* with Bolton, to the Théâtre des Champs-Elysées as Cherubino in *Le nozze di Figaro* under René Jacobs, and to the Berlin Philharmonic for *L'Enfant et les sortilèges* under Simon Rattle. Ms. Bacelli's recordings include Mozart's *La finta giardiniera* for Teldec, Cherubino in *Le nozze di Figaro* for Sony Classical, and Berio's *Folksongs* for the Bottega Discantica label. Ms. Bacelli appeared with the Boston Symphony Orchestra in Ravel's *L'Enfant et les sortilèges* in November 1996.

Bernadette Manca di Nissa (Mistress Quickly)



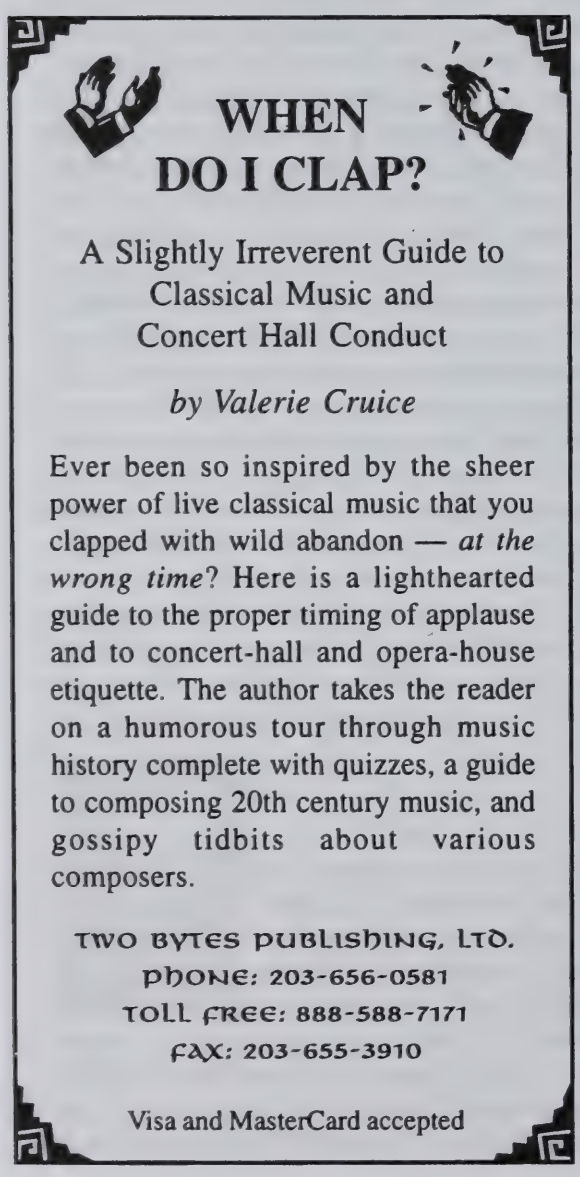
Making her Tanglewood debut this evening, Italian-born mezzo-soprano Bernadette Manca di Nissa studied at the Salzburg Mozarteum and with private teachers. She has performed at such major international venues and festivals as La Scala in Milan, La Fenice in Venice, the Paris Opera, Covent Garden in London, the Communale in Bologna, the Salzburg Festival, the Théâtre des Champs-Elysées, the Wiesbaden Festival, the San Carlo in Naples, the Rossini Opera Festival, the Schwetzingen Festival, and Rome Opera. She has appeared with the Accademia di Santa Cecilia, the Chamber Orchestra of Europe, the St. Petersburg Philharmonic, Lyric Opera of Chicago, Italian RAI, and German, Austrian, Swiss, and Icelandic radio, among others. Ms. Manca di Nissa has worked with such conductors as Claudio Abbado, Riccardo Chailly, James Conlon, John Eliot Gardiner, Carlo Maria Giulini, Bernard Haitink, Christopher Hogwood, Riccardo Muti, and Antonio Pappano. Although she concentrated her studies on Rossini and on Baroque music, her repertoire ranges from the Baroque to the twentieth century, including world premieres of works by Luigi Nono, works by Handel, Jommelli, Gluck, Salieri, and Rossini, and German Lieder. In 1989 she won the coveted Italian critics' award for her role in Gluck's *Orfeo* at La Scala. Recordings include a live performance of Pergolesi's *Lo frate 'nnamorato* at La Scala under Muti and Puccini's *Suor Angelica* with Pappano and the Philharmonia Orchestra for EMI; Rossini's *Tancredi* in her 1982 recording debut in a live performance from La Fenice, Rossini's *La gazza ladra* with the RAI Turin Orchestra, and Mistress Quickly in *Falstaff* with the La Scala Orchestra and Chorus conducted by Riccardo Muti on Sony; and Donizetti's *Anna Bolena* with Welsh Opera conducted by Richard Bonynge, Stravinsky's *Pulcinella* with Hogwood and the Saint Paul Chamber Orchestra, and two Mozart Masses with the English Chamber Orchestra and Stephen Cleobury for Decca. Home video releases include Pergolesi's *Lo frate 'nnamorato* on Videorai and Rossini's *Tancredi* on RCA Victor Red Seal.

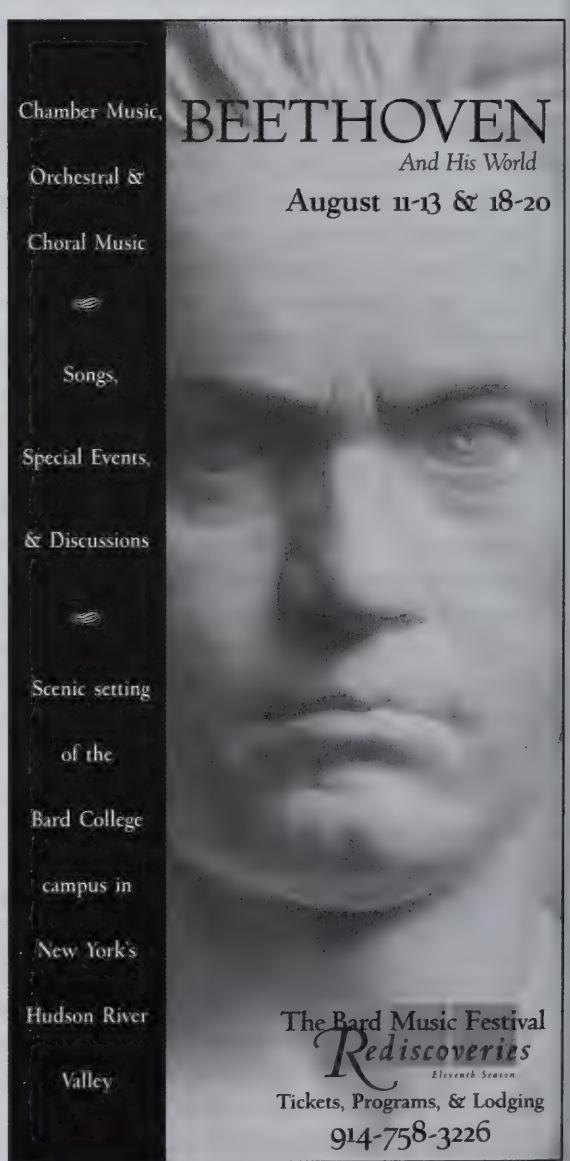
Gregory Turay (Fenton)



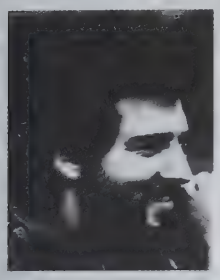
American tenor Gregory Turay made several important debuts this past season; in one of those, he created the role of Rodolpho in William Bolcom's *A View from the Bridge* for his Lyric Opera of Chicago debut. He also made his Welsh National Opera debut, his European continental debut with Deutsche Oper Berlin, and his European recital debut at the Edinburgh Festival. He returned to the Metropolitan Opera for *Lucia di Lammermoor* and gave recitals in Washington, D.C., and Lexington, Kentucky. Mr. Turay was a member of the Metropolitan Opera's Young Artists Development Program for three seasons and made his Met debut in 1997 as Brighella in *Ari-*

adne auf Naxos. He has since appeared in Metropolitan Opera productions including *Don Giovanni*, *Moses und Aron*, *Roméo et Juliette*, and *The Makropulos Case*. Upcoming seasons feature further engagements with the Metropolitan Opera and with Lyric Opera of Chicago, as well as his debuts with San Francisco Opera and at the Saito Kinen Festival under Seiji Ozawa. Past concert engagements include appearances with the San Francisco Symphony, Mostly Mozart Festival, and opening night at the Edinburgh Festival in 1998. Recital engagements include New York and Palm Springs (both under the auspices of the Marilyn Horne Foundation), the University of Georgia, Western Michigan University, New York's Kaye Playhouse, Wolf Trap, and at Alice Tully Hall and the 92nd Street Y under the auspices of Young Concert Artists. He has sung Brahms's *Liebeslieder* Waltzes with pianists James Levine and Ken Noda at Carnegie's Weill Hall. Recent seasons have included appearances with Seattle Opera, Boston Lyric Opera, Opera Theatre of St. Louis, the Spoleto Festival USA, the Wolf Trap Opera Festival, and the Aspen Festival. Among other prizes, Mr. Turay won the Metropolitan Opera National Council Auditions in 1995, the Young Concert Artists International Auditions in 1996, and a 1998 Richard Tucker Career Grant. Making his Tanglewood debut this evening, he made his Boston Symphony debut in December 1998 in Haydn's *The Creation* under James Levine.





Roberto Servile (Ford; Bernstein's *Opening Prayer*)



Winner of the Toti dal Monte Competition in Treviso in 1984 and the Opera Company of Philadelphia–Luciano Pavarotti Intenational Voice Competition in 1985, Italian baritone Roberto Servile began his career performing the role of Marcello in *La bohème* with Luciano Pavarotti at the Teatro Regio in Turin. He performed the same role on tour in Peking, Philadelphia, and Geneva. In 1986 he sang in *Don Carlo* conducted by Karajan at the Salzburg Festival. This was followed by an intensive ten-year collaboration with the Teatro dell'Opera of Rome, where he sang in *Don Carlo*, *Poliuto*, *Zelmira*, *Ifigenia in Tauride*, *La bohème*, *The Barber of Seville*, *Lucia di Lammermoor*, *Macbeth*, *Iris*, *Maria Stuarda*, and Bellini's *La staniera*, *Beatrice di Tenda*, and *I puritani*. His international appearances have included the Teatro Regio in Turin, the Teatro Carlo Felice in Genoa, La Scala in Milan, the Teatro San Carlo in Naples, the German state operas of Berlin, Bavaria (in Munich), and Hamburg, the Vienna Staatsoper, Netherlands Opera, the Royal Concertgebouw in Amsterdam, the Teatro Municipal of Santiago, Chile, and San Francisco Opera. He made his Royal Opera, Covent Garden, debut in the 1995-96 season in *Il corsaro*. In 1998 he sang *La traviata* in Tokyo, Rome, Santiago, and Hamburg; the title role of *Eugene Onegin* in Tokyo; *Roberto Devereux* at the Teatro San Carlo in Naples, and *Lucia di Lammermoor* at the Teatro Comunale in Florence. Mr. Servile opened last season at the Teatro Communale in Bologna as Camoens in Donizetti's *Dom Sebastien*. Also last season he appeared in *La battaglia di Legnano* at Parma's Teatro Regio and in Piacenza; in *Un ballo in maschera* at the Vienna Staatsoper; in *Attila* at the Zurich Opera House, in Bologna, and in Parma; and in *La traviata* at the Teatro Regio in Turin. Future engagements include *La forza del destino* at the Théâtre du Capitole in Toulouse, *Manon Lescaut* and *I puritani* at the Teatro Bellini in Catani, *La favorita* in Bilbao, and *Il trovatore* in Pittsburgh. Mr. Servile makes his Tanglewood debut this evening.

Michel Sénéchal (Dr. Caius)



After completing a more traditional education with degrees in literature, Latin, Greek, and philosophy, French tenor Michel Sénéchal entered the Conservatoire National Superieur de Musique in Paris, where he studied with Gabriel Paulet. He graduated in 1950, winning First Prize, and was immediately engaged by the Théâtre Royale de la Monnaie in Brussels, where he made his professional debut in *Marouf* by Henri Rabaud. At the same time, he continued private studies with several well-known voice teachers, the most important of whom was Eugenia Balessa. In 1952 Mr. Sénéchal won the Premier Grand Prix along with Teresa Stich-Randall at the Concours International in Geneva. In 1958 he began regular performances at both the Opéra de Paris and the Opéra Comique in such standard works as *Mireille*, *Mignon*, *Lakmé*, *The Barber of Seville*, and others. His international career was launched shortly thereafter and he has since performed in the great opera houses of the world, including the Metropolitan Opera, where he has recently appeared in *The Marriage of Figaro*, *La forza del destino*, *Eugene Onegin*, and *Andrea Chénier*. He has also performed at music festivals in Aix-en-Provence, Glyndebourne, and Salzburg, where he worked with Karajan. Highlights of his discography include Poulenc's *Dialogues of the Carmelites*, Ravel's *L'Enfant et les sortilèges* and *L'Heure espagnol*, Massenet's *Chérubin*, Rossini's *Le Comte Ory*, and an anthology of Poulenc *mélodies*. Mr. Sénéchal was a professor at and director of the École d'Art Lyrique of the Paris Opéra for fourteen years. He has been named Officier de l'Ordre des Arts et Lettres, Officier du Mérite National, and Officier de la Légion d'Honneur. Michel Sénéchal made his Tanglewood debut as the Simpleton in scenes from Mussorgsky's *Boris Godunov* with Seiji Ozawa and the BSO in July 1981. In February 1993 he rejoined Mr. Ozawa and the orchestra as Dr. Caius in a Symphony Hall concert staging of Verdi's *Falstaff*.

Baldwin & Tanglewood
Celebrating A 61-Year Musical Partnership

This season marks Baldwin's 61st anniversary with Tanglewood. This very special association runs deep into the histories of both organizations. It began when Lucien Wulsin II, president of Baldwin during the 1920s and '30s, met Serge Koussevitzky, the renowned Russian conductor and music director of the BSO. Koussevitzky was involved with Tanglewood from its inception and founded the Berkshire Music Center in 1940.





Serge Koussevitzky (above)
Lucien Wulsin II (left)

Wulsin, whose family had French-European roots, became good friends with Koussevitzky, who had lived in France in the early 1920s. It was this friendship, combined with noted Baldwin piano quality, that initiated the time-honored Baldwin-Tanglewood tradition.



Since those early years, Baldwin has been the piano of choice for Tanglewood and many of its visionary leaders and alumni, including Charles Munch, Leonard Bernstein, Aaron Copland, Lukas Foss, Charles Dutoit and Seiji Ozawa. Today, the Baldwin tradition continues to grow with celebrated Tanglewood conductors Keith Lockhart and Robert Spano becoming Baldwin Artists in recent years.

This season, Baldwin pianos will share the stage at Tanglewood's orchestral and chamber music instrumental and vocal recitals, student performar the Festival of Contemporary Music, and performances by popular and jazz artists. As Official Piano, Baldwin is honored to play its part in the rich history and ongoing tradition of Tanglewood. *Here's to the next 61 years!*



Richard Clement (Bardolfo)



American lyric tenor Richard Clement's 1999-2000 concert appearances include Montreal Symphony performances of Handel's *Messiah* conducted by Agnes Grossman and of Stravinsky's *Oedipus Rex* with Charles Dutoit, *Messiah* with the Baltimore Symphony, Britten's *War Requiem* with the Missoula Symphony, Haydn's *The Creation* with the Philharmonia Orchestra of London, and Haydn's *Seven Last Words of Christ on the Cross* with the Saint Paul Chamber Orchestra led by Daniel Harding. Abroad, he makes his debut with the Israel Philharmonic Orchestra in performances of Mendelssohn's *Die erste Walpurgisnacht* and *Lobgesang* led by Kurt Masur. Previous appearances have included the Atlanta Symphony, Boston Symphony, Calgary Philharmonic, Cleveland Orchestra, Handel & Haydn Society, Houston Symphony, Indianapolis Symphony, Minnesota Orchestra, National Symphony, New York Philharmonic, Orchestra of St. Luke's, Philadelphia Orchestra, and Saint Louis Symphony, among others. In opera this season, Mr. Clement sang his first performances as Nadir in *Les Pêcheurs de perles* for his debut at Opera Lyra Ottawa conducted by Tyrone Paterson, followed by his first Tamino in *The Magic Flute* in semi-staged performances with the Opera Orchestra of New York conducted by Eve Queler

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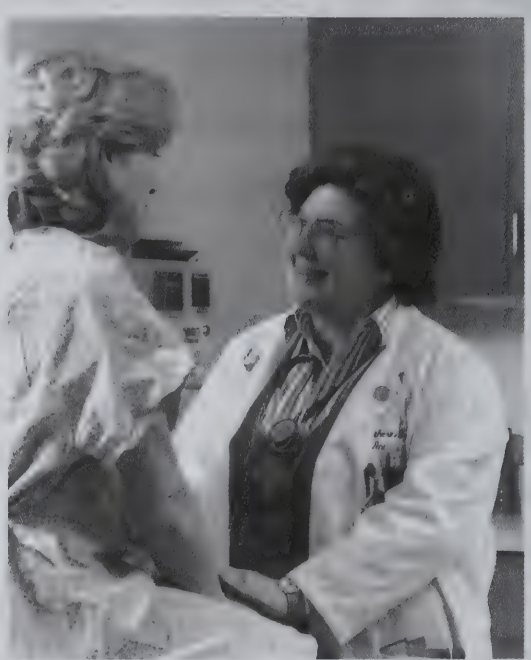
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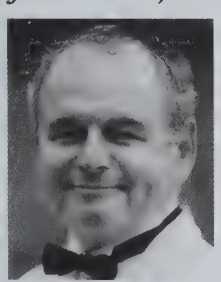
at the Metropolitan Museum's Temple of Dendur. Mr. Clement returns to Frankfurt Opera for performances of Don Ottavio in *Don Giovanni* and sings Tamino in *The Magic Flute* next season in a new production for De Vlaamse Opera in Belgium. An alumnus of the Tanglewood Music Center, Richard Clement has appeared numerous times with the Boston Symphony Orchestra since his BSO debut in 1990, most recently at Tanglewood last summer as soloist in Mozart's *Great* C minor Mass.

Mario Luperi (Pistola)



Since making his debut in 1997 as the High Priest in Verdi's *Nabucco* at the Maggio Musicale Fiorentino under Riccardo Muti's direction, Italian bass Mario Luperi has gone on to perform regularly in the most important international theaters. Recent productions include *Falstaff* at Florence's Teatro Comunale under Antonio Pappano, *Il tabarro* at the Concertgebouw in Amsterdam under Riccardo Chailly, *Il ritorno d'Ulisse in patria* at the Monteverdi Festival in Cremona, *Idomeneo* at the Mozart Festival of La Coruña, *Don Giovanni* in Antibes, *Turandot* at the Festival Pucciniano of Torre del Lago, and Verdi's *Requiem* in San Sebastian. Future engagements include *Otello* and *Falstaff* at the Bayerische Staatsoper in Munich, *La traviata* and *Attila* at the Teatro Comunale in Florence, *Love for Three Oranges* at the Teatro Bellini in Catania, *Don Giovanni* in Cagliari and at the New Israeli Opera in Tel Aviv, and *Don Carlo* at the Opéra National de Paris. Career highlights have included performances at La Scala of Stravinsky's *La Rossignol*, Puccini's *Gianni Schicchi*, and Rossi's *Orfeo*, and at the Teatro Massimo in Palermo of Mozart's *La clemenza di Tito* and Casella's *Donna Serpente*. Other roles include Timur in *Turandot*, Colline in *La bohème*, Ramfis and the King in *Aida*, Giorgio in *I puritani*, Sparafucile in *Rigoletto*, and Pistola in *Falstaff*. Mr. Luperi recorded *Falstaff* with the late Sir Georg Solti and the Berlin Philharmonic for Decca. His active concert repertoire includes Rossini's *Stabat Mater*, Stradella's *San Giovanni Battista*, Cherubini's Mass, Charpentier's *Te Deum*, and Mozart's *Coronation* Mass. Mario Luperi was born in Oristano and studied at the conservatories of Cagliari and Verona. He graduated from the Accademia Chigiana in Siena and won the Ettore Bastianini and Voci Verdiane competitions at the Accademia Virgiliana. Mr. Luperi makes his Tanglewood debut with tonight's performance.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan. In February 1998, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood. The chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings. It has also recorded with the BSO under principal guest conductor Bernard Haitink's direction, and with the Boston Pops Orchestra under both John Williams and Keith Lockhart.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many

years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His first recording with that ensemble for Koch International includes three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. The Chorale's latest recording for Koch includes Carter's remaining choral works. Mr. Oliver's appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, and conducted the orchestra most recently in July 1998. In May 1999, Mr. Oliver prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
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Danielle Champoux
Lorenzee Cole
Sarah Dorfman Daniello
Ann M. Dwelley
Maura Finn
Laura C. Grande
Laura Kohout
Joei Marshall Perry
Johanna Schlegel
Jonelle B. Wilson

Mezzo-sopranos
Abbe Dalton Clark
Diane Droste
Barbara C. Eckhaus
Paula Folkman
Irene Gilbride
Annie Lee
Mimi Rohlfing
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Jennifer Walker
Mitzi Wolfe Zohar

Tenors
Richard A. Bissell
Jeff Boice
Stephen Chrzan
Tom Dinger
Joel Evans
Leon Grande
James R. Kauffman
David Lin
Henry Lussier
Brian R. Robinson
Kurt Walker

Basses
Stephen Bloom
Daniel E. Brooks
Matt Giamporcaro
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Sunday, July 16, at 2:30

SEIJI OZAWA conducting

BRAHMS — *Tragic* Overture, Opus 81

LUTOSŁAWSKI — Concerto for Orchestra
- Intrada
- Capriccio, Notturno e Arioso
- Passacaglia, Toccata e Corale

INTERMISSION

BEETHOVEN — Violin Concerto in D, Opus 61
- Allegro non troppo
- Larghetto
- Rondo: Allegro

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NOTES ON THE PROGRAM

JOHANNES BRAHMS (1833-1897)

Tragic Overture, Opus 81

First performance: December 20, 1880, Vienna Philharmonic, Hans Richter cond.
First BSO performances: October 1881, Georg Henschel cond.
First Tanglewood performance: August 1, 1946, Serge Koussevitzky cond.
Most recent Tanglewood performance: July 22, 1983, André Previn cond.

WITOLD LUTOSŁAWSKI (1913-1994)

Concerto for Orchestra

First performance: November 26, 1954, Warsaw National Philharmonic Orchestra, Witold Rowicki cond.
First BSO performances: December 1967, Stanislaw Skrowaczewski cond.
Only previous Tanglewood performance: August 22, 1970, Seiji Ozawa cond.

LUDWIG VAN BEETHOVEN (1770-1827)

Violin Concerto in D, Opus 61

First performance: December 23, 1806, Theater an der Wien, Vienna, Franz Clement, violin
First BSO performances: January 1884, Georg Henschel cond., Louis Schmidt, Jr., violin
First Tanglewood performance: August 8, 1940, Serge Koussevitzky cond., Albert Spalding, violin
Most recent Tanglewood performance: August 9, 1998, Seiji Ozawa cond., Christian Tetzlaff, violin

Lamentation, Laughter, and Musical Traditions

"One weeps; the other laughs." With this characteristically terse remark, **JOHANNES BRAHMS** summed up the differences between his *Tragic* Overture (Opus 81) and *Academic Festival* Overture (Opus 80), respectively. Conceived within a short space of one another in the summer of 1880, these two works occupy diametrically opposite poles on the affective spectrum. While Brahms described the *Academic Festival* Overture, a token of his gratitude for the doctorate conferred on him by the University of Breslau, as a "merry potpourri of student songs *à la* Suppé," its slightly later companion piece, as the title clearly indicates, is tragic through and through. Following a path already cleared in Beethoven's *Coriolan* Overture and Schumann's *Manfred* and *Faust* overtures, Brahms encapsulates the musical tragedy in a sonata-form movement of intense power. Of what, however, does the tragedy consist? It would be a mistake to assume that Brahms had a particular one in mind, even though his first biographer, Max Kalbeck, reported that the impetus for the *Tragic* Overture derived from a commission to write incidental music for a production of Goethe's *Faust* at the Vienna Hofoper. The plan, it seems, fell through; and in any event, Brahms didn't give it serious consideration until just after the premiere of the *Tragic* Overture in December 1880.



Rather than enacting a specific tragedy, Brahms's music aims for a universal representation of the tragic condition; indeed, it is precisely for this reason that the overture exercises such a strong impact. According to one fairly common programmatic interpretation, the *Tragic* Overture projects a musical image of human defiance against fate. This is a plausible reading, though it should be added that humanity's challenge to destiny proves to be futile. Brahms makes the point through his treatment of the three ideas

that generate most of the overture's musical substance: the opening pair of hammerstrokes; an initially tentative response comprising a sinuously rising and falling line coupled with a march-like tag; and a lyrical theme in the major mode. If the second and third of these ideas are embodiments of human (possibly Faustian?) striving and passion, the first is an emblem of fate. All three are subjected to extensive transformation, most notably the march-like gesture, which Brahms spins out into a long, eerie processional in the overture's middle section. The hammerstrokes in turn appear throughout the piece in myriad guises, often insinuating themselves into the more lyrical thematic fabric as if to underscore the inexorable power of fate.

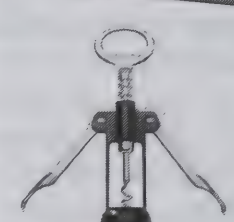
The tragic tone is one among the kaleidoscope of moods displayed in the colorfully scored Concerto for Orchestra of **WITOLD LUTOSŁAWSKI**. Completed in 1954, this three-movement work marks the highpoint of a nationalistic phase in the composer's development, a period following on the Polish government's ban on his First Symphony (1947) and distinguished by the evocation of folk song and other popular genres. Occasioned in part by political repression, the aura of tragedy—or at least, of lamentation—hovers over the brass outbursts in the first movement, the just barely audible *passacaglia* theme in the harp and double basses that initiates the final movement, and the reflective wind chorale that eventually builds toward a stunning climax near the end of the work. As Joseph Kerman has observed in his recently published Charles Eliot Norton Lectures (*Concerto Conversations*, 1999), the years between the two world wars witnessed the production of a number of concertos that culminate with laments, either in the form of chorale variations (Berg's Violin Concerto, Hindemith's *Trauermusik*) or *passacaglias*



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(Britten's Violin Concerto, Shostakovich's Violin Concerto No. 1). While Lutosławski may well have drawn on some of these examples, the precedent for the variation techniques in the last movement of his Concerto for Orchestra lies even farther back in the musical past—in the mighty finale of Brahms's Fourth Symphony, constructed as a series of more than thirty variations on an eight-bar *passacaglia* theme.

Like so many of the composers of the twentieth century, Lutosławski was profoundly concerned with his relationship to the musical traditions that preceded him, and in this area he also shared common ground with Brahms, arguably the first of the great composers who looked to the past not only as a source of ideas, but as a living entity. Responding to the question "How do you use the music of the past?" in an interview conducted in 1972, Lutosławski replied: "The forms and aspects of the same phenomenon may change, but the principle often remains the same." "There is a whole vast ocean of music," he continued, "which we could not possibly live without since life would be impoverished." In his Concerto for Orchestra, Lutosławski traverses a sizeable span of that ocean, ranging from the neo-Baroque *passacaglia* (and its Brahmsian symphonic counterpart) to the twentieth-century concerto of lamentation.

Without question, however, the most significant of the traditions invoked in Lutosławski's orchestral concerto is the one firmly established by Béla Bartók in his Concerto for Orchestra, commissioned by Serge Koussevitzky and premiered by the Boston Symphony in December 1944. (By no means the inventor of the genre, Bartók probably modeled his concerto on similar works by Hindemith, Kodály, and Piston; conversely, Lutosławski is one of a number of composers, including Sir Michael Tippett, Elliott Carter, Roger Sessions, and Gunther Schuller, who followed Bartók's lead.) According to Lutosławski, Bartok "was the only one among his contemporaries who conquered the Beethovenian heights of human thinking and emotion." Not surprisingly, the spirit of Bartók is a tangible presence in Lutosławskis Concerto for Orchestra, from the broad arch-form of the first movement and the evocative "night music" of the second to the plaintive chorale of the finale. At the same time, the voice that emanates from Lutosławski's work is a highly distinctive one. If, for Bartók, night is a serene though mysterious realm, Lutosławski portrays it as a sphere of scurrying, clandestine activity. Similarly, Lutosławski's methods of balancing the claims of individual versus communal utterances—a process implicit in the title "Concerto for Orchestra"—are entirely his own.

While **LUDWIG VAN BEETHOVEN** is often viewed as one of the great revolutionaries of cultural history, he too was both bound and inspired by the force of tradition. Some of the traditions that nurtured his style—like those he inherited from Haydn and Mozart—are still familiar ones. Others are all but forgotten. A number of the factors that influenced the creation of his Violin Concerto (Op. 61) fall into the latter category. Violinists are among the rather circumscribed group of contemporary musicians who remember Rodolphe Kreutzer and Pierre Rode—and not always fondly. While today their names are apt to conjure up memories of long hours in the practice room, in Beethoven's day these figures were hailed as the leading exponents of a bold new approach to the instrument. Having met both Frenchmen in Vienna, Beethoven subsequently dedicated works for violin and piano to each of them. While the interpreter for whom Beethoven wrote the Violin Concerto, Franz Clement (1780-1842), was not a member of the French violin school, his own violin compositions —especially a concerto in D that Beethoven surely knew—bear unmistakable traces of its influence, including a generally grand and often military character, and the pervasive



use of patterned figuration in the solo part as a foil to long-breathed, vocal melodies in the orchestra. These traits would surface again in Beethoven's own concerto, which he originally inscribed with the infamous pun: "for Clement, with clemency."

The history books have not been kind to the first champion of Beethoven's Violin Concerto, branding him as a charlatan who was more interested in flaunting his own idiosyncratic technical skills (among them a proclivity for playing whole pieces on a single string) than in faithfully conveying the composer's intentions. This is a little unfair. At his best, Clement was an elegant and graceful player; in fact, after first hearing the violinist in the 1790s, Beethoven wrote to him that "Nature and Art vie with each other in making you a great artist." According to an often-repeated tale, Clement interrupted his premiere performance of Beethoven's concerto (on December 23, 1806, at the Schauspielhaus an der Wien) with a rendition of one of his own works, a sonata played on the G-string alone—with the violin held upside down. This too is only a half-truth. Although Clement dazzled the audience with a sonata "*auf einziger Saite*" ("on one string"), he negotiated this feat on the second half of the program, well after rendering Beethoven's concerto (in its entirety) in the first half. Moreover, what may strike us as a cheap stunt was completely in line with what early nineteenth-century audiences expected of a superstar player. Still, Beethoven's Violin Concerto required a deeper musical sensibility than Franz Clement's in order to secure a place for itself in the repertory. This prerequisite was not met until several decades after the premiere, largely through the efforts of artists such as Henri Vieuxtemps and, most especially, Joseph Joachim, whose first public performance of the concerto as a twelve-year-old prodigy—at an 1844 London Philharmonic concert under Mendelssohn's direction—revealed it to the world as a masterpiece.

—John Daverio

John Daverio is a Professor in the Department of Musicology at Boston University. He is the author of *Robert Schumann: Herald of a "New Poetic Age," Nineteenth-Century Music and the German Romantic Ideology*, and a variety of articles on the music of Schumann, Brahms, and Wagner. He has lectured widely on these topics in the United States and abroad and has also provided liner notes for numerous compact discs. He is also active as a violinist, in which guise he focuses on music of the twentieth century.



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Itzhak Perlman



Itzhak Perlman's unique combination of talent, charm, and humanity is recognized by audiences throughout the world, as is the irrepressible joy of music-making that he communicates. Born in Israel in 1945, Mr. Perlman completed his initial training at the Academy of Music in Tel Aviv. He moved to New York and was propelled into the international arena by an appearance on the "Ed Sullivan Show" in 1958. Following his studies at the Juilliard School with Ivan Galamian and Dorothy DeLay, Mr. Perlman won the prestigious Leventritt Competition in 1964, which led to a burgeoning international career. Since then he has appeared with every major orchestra and in recitals and festivals throughout the world. In 1987 he joined the Israel Philharmonic Orchestra for concerts in Warsaw and Budapest, the first performances by that orchestra and soloist in Eastern bloc countries; he rejoined that orchestra in 1990 for its first Soviet Union visit and in 1994 for its first visits to China and India. In December 1990 he visited Russia for the second time to participate in a gala performance in Leningrad celebrating the 150th anniversary of Tchaikovsky's birth, a concert televised live in Europe, later broadcast throughout the world, and released on video by RCA/BMG. In 1993 he participated in a gala Dvořák concert in Prague with Seiji Ozawa and the Boston Symphony Orchestra; this was televised live, later broadcast worldwide, and released on CD and video by Sony Classical. Mr. Perlman has received four Emmy Awards, most recently for PBS's "Fiddling for the Future," a film about the Perlman Summer Music Program. He also received an Emmy for PBS's "In the Fiddler's House," a program of klezmer music filmed in Poland, and for the 1992 PBS documentary of his Soviet Union trip with the Israel Philharmonic, "Perlman in Russia." For the past three years, Mr. Perlman has appeared in a dual role as conductor and soloist with the Chicago Symphony, the Philadelphia Orchestra, the Toronto, National, Houston and Pittsburgh symphonies, the Israel Philharmonic, the English Chamber Orchestra, and at the Ravinia and OK Mozart festivals. His best-selling recordings have won fifteen Grammy Awards, including a 1996 Grammy for "The American Album" with Seiji Ozawa and the Boston Symphony. Other releases include "Cinema Serenade" and "Cinema Serenade 2" with John Williams leading the Pittsburgh Symphony and Boston Pops Orchestra on Sony Classical; the Mendelssohn Violin Concerto and Brahms Double Concerto with Yo-Yo Ma, Daniel Barenboim, and the Chicago Symphony on Teldec, and "*á la carte*," a recording of short violin pieces with orchestra on EMI. In 1995 EMI honored Mr. Perlman on the occasion of his 50th birthday as "Artist of the Year" with the release of the twenty-one-disc "The Itzhak Perlman Collection." This coincided with "The Definitive Perlman Experience" in London, in which he performed seven concertos in four concerts at the Royal Festival Hall. Numerous publications and institutions have paid tribute to Itzhak Perlman as artist and humanitarian; he has entertained and enlightened millions with his appearances on television; his devotion to the cause of the disabled is an integral part of his life. President Reagan honored him with a Medal of Liberty in 1986. One of his proudest achievements was his collaboration with John Williams on the score of Steven Spielberg's Academy Award-winning film *Schindler's List*, in which Mr. Perlman performed the violin solos. Mr. Perlman has performed regularly with the BSO since 1978, including annual appearances at Tanglewood since 1984. He returns to Tanglewood next month in the dual role of conductor and soloist with the Boston Symphony Orchestra.





Tuesday, July 18, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

BARBARA BONNEY, soprano
MARGO GARRETT, piano
WILLIAM R. HUDGINS, clarinet
FENWICK SMITH, flute
SATO KNUDSEN, cello

ARGENTO — Six Elizabethan Songs

Spring	Dirge
Sleep	Diaphemia
Winter	Hymn

COPLAND — "As It Fell Upon a Day," for soprano with flute and clarinet accompaniment

with Messrs. SMITH and HUDGINS

PREVIN — Four Songs of Toni Morrison

with Mr. KNUDSEN

Mercy
Stones
Shelter
The Lacemaker

INTERMISSION

COPLAND — Twelve Poems of Emily Dickinson

Nature, the gentlest mother	Sleep is supposed to be
There came a wind like a bugle	When they come back
Why do they shut me out of Heaven?	I felt a funeral in my brain
The world feels dusty	I've heard an organ talk sometimes
Heart, we will forget him	Going to Heaven!
Dear March, come in!	The Chariot

The Copland performances in this concert celebrate the centennial of Aaron Copland's birth.

Please note that texts are being distributed separately.

Baldwin piano — Margo Garrett plays the Steinway piano.

Notes

The four offerings on this program of American art song span a good part of the twentieth century: no two were written less than twelve years apart. Their aesthetic spread is comparably wide, reflecting our melting-pot heritage; for in the interaction between an innate American vocabulary (drawn from folk music and jazz-age populism) and diverse European techniques—whether Franco-Russian modernism, Germanic Romanticism-expressionism, or Italian lyricism—the result was always the same: that both New World and Old World ingredients thoroughly transformed each other.

An unabashed, almost Mediterranean *melos* marks the music of **DOMINICK ARGENTO** (b.1927). As Baker's Dictionary cattily observes, he "writes melodious music in a harmonious treatment, so deliberate in intent that even his apologists profess embarrassment at its unimpeded flow." But if avant-gardists disapprove, Argento enjoys the last laugh, for his thirteen operas and numerous song cycles have long been regularly performed by major opera companies and leading singers. Composed in 1962, Argento's Six Elizabethan Songs was a pendant to another Elizabethan work that occupied him at that time: his opera *Christopher Sly*, drawn from Shakespeare's *The Taming of the Shrew.* Somewhat later he would return to that era for an opera based on *Shoemaker's Holiday* by Thomas Nash.

Sprightly lute-plucking underpins the celebratory images of "Spring." In "Sleep," a mostly languorous slow movement, fretful treble figurations briefly appear to limn the cares of day. Argento's "Winter" scherzo from Shakespeare's *Love's Labour's Lost* strikes a note of lusty, no-holds-barred merriment. "Dirge" from *Twelfth Night* laments in bleak arrays of lonely keyboard thirds, culminating in a dark piano postlude. "Diaphemia" is another scherzo, elegant where "Winter" had been rambunctious—and incorporating one episode of surprising seriousness. "Hymn," based on Jonson's famous "Queen and Huntress," breathes a quiet reverence and awe, with lullaby-like rhythms nocturnally evident in the second stanza. Argento deploys his "Goddess excellently bright" refrain in ways that give it a different musical meaning with its every appearance.

By mid-1923, after two years of study with Nadia Boulanger in Paris, **AARON COPLAND** (1900-1990) had developed complete technical mastery and was on the verge of finding a personal style. That summer he wrote the ballet that emerged as his *Dance Symphony*, and also worked on a vacation assignment for Boulanger's class: a contrapuntal piece for two woodwinds. While devising flute-and-clarinet materials, Copland discovered the seventeenth-century English poem "As It Fell Upon a Day" by Richard Barnefield and decided to set it as a song with flute and clarinet accompaniment, employing polyphonic imitations that satisfied Boulanger's requirements. "The harmonies that seem to evoke an early English flavor were suggested by the nature of the text," Copland observed. In this luminous, expressive score, the pungent major-vs.-minor clashes foreshadow mature Copland, and the birdsong passages for both voice and instruments are rendered with deftness and imagination.

ANDRÉ PREVIN (b.1929) has shown world-class mastery in every branch of his varied musical endeavors. First gaining recognition in cinematic and jazz styles, he later established himself as a leading symphonic conductor, and in recent years he has earned increasing praise as a composer of serious concert and operatic works. In his pieces involving voice and piano, Previn often includes an obbligato instrument. He employs alto flute in both *Two Remembrances* (1995) and *The Giraffes Go to Hamburg* (2000), and in the present Four Songs (1994) to poems by Toni Morrison, he calls for obbligato cello.

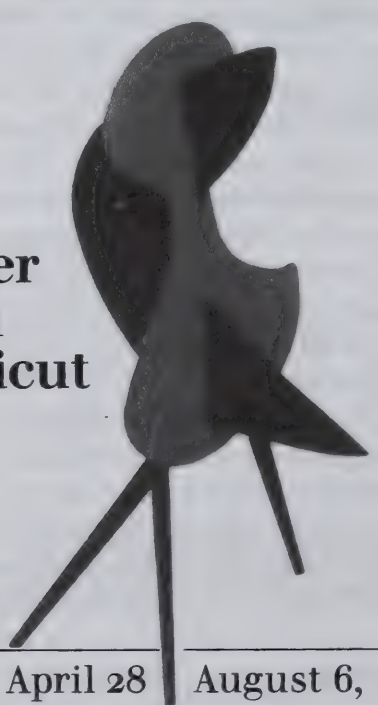
A funereal D minor instrumental march opens "Mercy," also returning at the close. When the singer actually mentions mercy, this music acquires hints of major mode sonorities. The coruscating "swing" figurations in "Stones" might be likened to jazz on steroids,

and sometimes erupt in angry dissonance. Eventually, cello *pizzicati* suggest a jazz double bass. Beginning and ending as a wistful lullaby, "Shelter" blossoms into a quasi-symphonic slow movement in its central portion, with a lengthy cello-piano interlude presently turned into a trio by wordless vocalise, and mordant *sul ponticello* colors mirroring "Medusa's green hair." Previn's finale, "The Lacemaker," is virtually two nested movements: a piano-cello oration on imperious rhythms, and a central vocal episode in which the singer greatly intensifies the expression. When the soprano falls silent, the cello sings her opening melody, and one must wait until the brief epilogue for the voice to reappear.

Although nothing is more central to folk music than the voice, **AARON COPLAND** largely ignored vocal genres in his "Americana" pieces of the 1930s and '40s. Only during his final populist stages did he turn to song and opera, beginning in 1949 with the *Twelve Poems of Emily Dickinson*, his first voice-and-piano music in twenty-one years. In his concurrent Piano Quartet, Copland similarly explored unfamiliar territory, venturing into Schoenbergian twelve-tone technique for the first time. While the Dickinson songs, completed in 1950, remained tonal, they sometimes display the pungency of his most austere style. "Nature the gentlest mother" opens the cycle on a note of elevated pantheism, the keyboard miming a panoply of forest sounds from bird to cricket. By contrast, nature appears at its most ferocious in "There came a wind like a bugle." Bare, tight-lipped musical enigma provides no answer to the question "Why do they shut me out of Heaven?" The parched chill of "The world feels dusty" magically dissolves in the glow of final "balms," and similar luminous colors in "Heart, we will forget him" evoke a love too deep to eradicate.

"Dear March, come in!" evokes a wide-eyed, prattling child, and April's knock at the door becomes a musical inevitability. Quite different is "Sleep is supposed to be," set in

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what the composer termed his "laying-down-the-law style." Replete with wide vocal leaps suggesting oracular proclamation, it builds to a climax fraught with apocalyptic ecstasies and terrors.

"When they come back" provides a new beginning, returning to music from the cycle's opening song. The raging sonorities of "I felt a funeral in my brain" gives a horrific, teleidoscopic picture of stamping feet, beating drums and thudding coffin, merging briefly with bell-peals on the way to a final drum-tap and solitude. "I've heard an organ talk sometimes" is a veritable New England hymn translated into Coplandese. Dickinson the child reappears in the scampers of "Going to Heaven!," only at last to yield—with understated grimness—to the disillusioned philosopher. The music of "Sleep is supposed to be" reemerges in "The Chariot," its solemn rhythms superbly complementing Dickinson's singular blend of tenderness and detachment, in a finale through which the rest of the cycle resonates.

—Benjamin Folkman

ARTISTS

Barbara Bonney



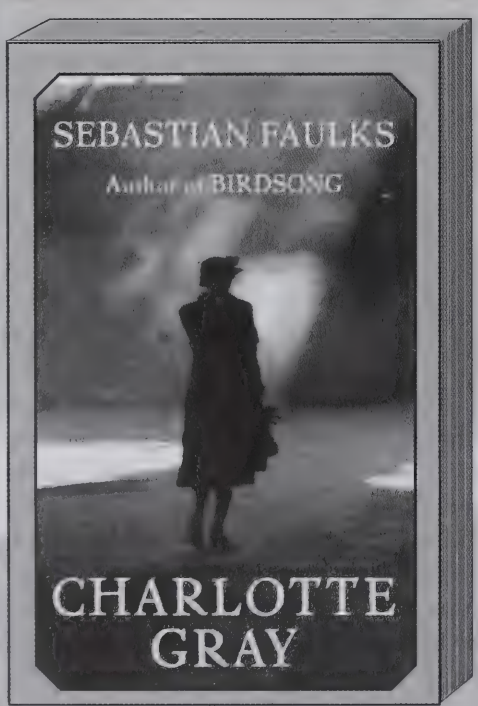
American soprano Barbara Bonney is widely recognied as one of the foremost Lieder singers of her generation, and as a prime exponent of Mozart and Strauss operatic roles. Her broad repertoire ranges from the Baroque to twentieth-century music, and her thoughtful approach to programming is particularly evident in the recitals that serve as the cornerstone of her career. As part of her dedication to the song literature and the art of the recital, she frequently gives master classes for young singers while on tour. The breadth of Ms. Bonney's artistic interests is reflected in the more than seventy recordings she has made for major labels, including London/Decca, Deutsche Grammophon, Teldec, Angel/EMI and Philips. Her impressive discography encompasses Lieder, sacred and choral music, opera, and contemporary works. She has recorded her favorite Mozart roles with Nikolaus Harnoncourt and the Concertgebouw Orchestra, and with the Drottningholm Court Theatre and Arnold Östman using period instruments. In her signature role of Sophie she appears in two video recordings of *Der Rosenkavalier*, one with Sir Georg Solti, the other with Carlos Kleiber. Ms. Bonney has been an exclusive Decca artist since 1996. She has recorded songs of Robert and Clara Schumann with Vladimir Ashkenazy, twentieth-century American songs with Sir André Previn, including his *Sallie Chisum Remembers Billy the Kid*, which was written specifically for her, and a disc of Strauss songs, including the piano version of Strauss's Four Last Songs, with Malcolm Martineau. Her latest recital disc, with Antonio Pappano as pianist, is a program of Nordic songs entitled "Diamonds in the Snow." Ms. Bonney opened the 1999-2000 Wigmore Hall season with a series of Goethe anniversary recitals. Also this past season she toured with the Concertgebouw Orchestra and Riccardo Chailly singing Mahler's Fourth Symphony. Engagements this summer and in the coming season include recitals at the Ravinia and Vancouver festivals, a concert appearance with the Vancouver Symphony Orchestra, Bach's B minor Mass at the Saito Kinen Festival, Mendelssohn's *Elijah* with London's Philharmonia Orchestra, Aaron Jay Kernis's *Simple Songs* with the New York Philharmonic, Mahler's Fourth Symphony with the London Philharmonic, and the role of Zdenka in Strauss's *Arabella* at the Metropolitan Opera and at the Opéra-Châtelet in Paris. Ms. Bonney made her Boston Symphony debut in January 1993 and has since appeared regularly at Symphony Hall and at Tanglewood, where she has also appeared with the Tanglewood Music Center Orchestra and in recital. She rejoins the BSO this coming Saturday as soloist in Mozart's *Exsultate, jubilate* with James Conlon conducting.

Margo Garrett



One of America's most esteemed collaborative pianists, Margo Garrett has partnered artists throughout the world in chamber, instrumental, and vocal recitals. Her recordings include Dawn Upshaw's debut song recital disc on MusicMasters and Ms. Upshaw's critically acclaimed "White Moon" on Nonesuch; a "live" Alice Tully Hall recital with Kathleen Battle and Jean-Pierre Rampal on Sony Classical; Ms. Battle's Grammy-winning Carnegie Hall debut recital on Deutsche Grammophon, and a collection of virtuoso violin encores with Jaime Laredo for Dorian. As a co-director of the Cape and Islands Chamber Music Festival with festival founder, friend, and mentor the late Samuel Sanders, she and Mr. Sanders were awarded the American Society of Composers and Publishers (ASCAP) Most Creative Programming Award. As a Tanglewood Music Center Vocal Program faculty member for nineteen years, and as its director for the last six of those years, Ms. Garrett coached and partnered many of the finest young vocalists and collaborative pianists now before the international public. She has worked closely with composers from all over the world and has premiered more than thirty works. Currently Head of the Vocal Faculty of the Chicago Symphony's Steans Institute for Young Artists, Ms. Garrett annually brings eighteen young singers from international auditions to the festival for intensive work with such illustrious international artists as Christa Ludwig and Dietrich Fischer-Dieskau. A dedicated educator of ensemble pianists, Ms. Garrett was formerly head of the Juilliard School's Collaborative Piano Program and co-director of the New England Conservatory's Accompanying Graduate Program. She has given classes frequently throughout the world at major universities and conservatories and is a frequent consultant to institutions designing new programs of collaborative study. Currently, Ms. Garrett is the first holder of the Ethel Alice Hitchcock Chair in Accompanying and Coaching at the University of Minnesota, the first ever privately endowed chair in collaborative piano studies. While remaining in that post, she will also rejoin the Juilliard faculty this fall.

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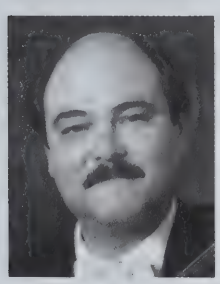
A member of the Boston Symphony Orchestra since 1978, flutist Fenwick Smith has also performed on Baroque flute with Boston's leading early music ensembles and was for thirteen years a member of the contemporary music ensemble Boston Musica Viva. He is a member of the Boston Chamber Music Society and the Mélisande Trio. Mr. Smith's annual Jordan Hall recitals have become a regular feature of Boston's concert calendar. His compact discs include music of Daniel Pinkham on Koch International, music of Ned Rorem on Etcetera, and music of John Harbison on Archetype Records. A native of Medford, Mr. Smith graduated from the Eastman School of Music and spent three years in West Berlin, studying with James Galway and playing in the Berlin Symphony Orchestra. He now teaches at the New England Conservatory and the Tanglewood Music Center, of which he is an alumnus. Mr. Smith has recently finishing renovating the former Masonic Temple in Roslindale as a recording studio.

William R. Hudgins



William R. Hudgins joined the Boston Symphony Orchestra in the fall of 1992 as second clarinet, was acting assistant principal for the 1993-94 season, and was appointed principal clarinet in the summer of 1994. Before joining the Boston Symphony he was principal clarinet of the Charleston (SC) Symphony Orchestra from 1984 to 1992, and assistant principal and then principal clarinet of the Sinfonica Municipal de Caracas in Venezuela. The winner of a C.D. Jackson Master Musician Award in 1979 while a Tanglewood Music Center Fellow, Mr. Hudgins was a member for six seasons of both the Spoleto Festival Orchestra in Charleston, South Carolina, and the Festival dei Due Mondi in Spoleto, Italy. Mr. Hudgins received his bachelor of music degree from the Boston University School for the Arts, studying mainly with former BSO principal clarinet the late Harold Wright, as well as with former BSO clarinetist Pasquale Cardillo. Mr. Hudgins's teachers also included members of the Indianapolis and Cincinnati symphony orchestras and Jules Serpentini, formerly of the Philadelphia Orchestra. As principal clarinet of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players.

Sato Knudsen



Born in Baltimore in 1955, cellist Sato Knudsen joined the Boston Symphony in 1983. His teachers included David Soyer at Bowdoin College and Stephen Geber, Robert Ripley, and Madeleine Foley at the New England Conservatory of Music. He also attended the Piatigorsky Seminar in Los Angeles and was a Fellow for two summers at the Tanglewood Music Center. Before joining the BSO he was associate principal cellist of the San Antonio Symphony for three years, performing before that with the Boston Pops Orchestra, Boston Opera Company, New Hampshire Symphony, and Worcester Symphony. As cellist with the Anima Piano Trio he performed at Carnegie Recital Hall and Jordan Hall, throughout New England, and on radio in New York and Boston. Since 1988-89 he has occupied the Esther S. and Joseph M. Shapiro Chair in the second stand of the Boston Symphony Orchestra's cello section. Mr. Knudsen is a member of the Hawthorne String Quartet with his BSO colleagues Ronan Lefkowitz, Haldan Martinson, and Mark Ludwig. In addition to his numerous recordings with that ensemble, he can also be heard on soprano Barbara Bonney's American song recital disc with pianist André Previn for Decca.

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TANGLEWOOD

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Florence Gould Auditorium, Seiji Ozawa Hall

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MARGO GARRETT, piano
WILLIAM R. HUDGINS, clarinet
FENWICK SMITH, flute
SATO KNUDSEN, cello

Texts

The audience is politely requested to withhold applause until the end of each group of songs. Please do not applaud after the individual songs in each group.

DOMINICK ARGENTO
Six Elizabethan Songs

Spring

Spring, the sweet Spring,
is the year's pleasant king:
Then blooms each thing,
then maids dance in a ring,
Cold doth not sting,
the pretty birds do sing,
Cuckoo, jug-jug,
puwe, towittawoo!

The palm and may
make country houses gay,
Lambs frisk and play,
the shepherd pipes all day,
And we hear ay
birds tune this merry lay,
Cuckoo, jug-jug,
puwe, towittawoo!

The fields breathe sweet,
the daisies kiss our feet,
Young lovers meet,
old wives a-sunning sit,
In every street,
these tunes our ears do greet,
Cuckoo, jug-jug,
puwe, towittawoo!

—Thomas Nash

Sleep

Care-charmer Sleep, son of the sable Night,
Brother to Death, in silent darkness born,
Relieve my anguish and restore thy light;
With dark forgetting of my care return.

And let the day be time enough to mourn
The ship-wreck of my ill-adventured youth:
Let waking eyes suffice to wail their scorn
Without the torment of the night's untruth.

Cease, dreams, the images of day-desires
To model forth the passions of the morrow;
Never let rising sun approve you liars
To add more grief to aggravate my sorrow:
Still let me sleep, embracing clouds in vain,
And never wake to feel the day's disdain.

—Samuel Daniel

Please turn the page quietly, and only after the music has stopped.

Winter

When icicles hang by the wall
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail;

When blood is nipt and ways be foul,
Then nightly sings the staring owl,
Tuwhoo! Tuwhit! Tuwhoo! A merry note!
While greasy Joan doth keel the pot.

When all aloud the wind doth blow,
And coughing drowns the parsons saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw;

When roasted crabs hiss in the bowl
Then nightly sings the staring owl,
Tuwhoo! Tuwhit! Tuwhoo! A merry note!
While greasy Joan doth keel the pot.

—*William Shakespeare*



Dirge

Come away, come away, Death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white stuck all with yew,
O prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown:
A thousand thousand sighs to save,
Lay me, o where
Sad true lover never find my grave,
To weep there!

—William Shakespeare

Diaphenia

Diaphenia, like the daffadowndilly,
White as the sun, fair as the lily,
Heigh ho. how I do love thee!
I do love thee as my lambs
Are beloved of their dams;
How blest were I if thou would'st prove me.

Diaphenia, like the spreading roses,
That in thy sweets all sweets encloses,
Fair, sweet, how I do love thee!
I do love thee as each flower
loves the sun's life-giving power;
For dead, thy breath to life might move me.

Diaphenia, like to all things blessed
When all thy praises are expressed
Dear joy, how I do love thee!
As the birds do love the spring,
or the bees their careful king:
Then in requite, sweet virgin, love me!

—Henry Constable

Hymn

Queen and Huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in they silver chair
State in wonted manner keep:
Hesperus entreats thy light,
Goddess, excellently bright.

Earth, let not thy envious shade
Dare itself to interpose;
Cynthia's shining orb was made
Heaven to clear when day did close:
Bless us then with wished sight
Goddess, excellently bright.

Lay thy bow of pearl apart
And thy crystal shining quiver;
Give unto the flying hart
Space to breath, how short so ever:
Thou that mak'st a day of night,
Goddess, excellently bright.

—Ben Jonson

AARON COPLAND

As it fell upon a Day

As it fell upon a day
In the merry month of May
Sitting in a pleasant shade
Which a grove of myrtles made

Beasts did leap and birds did sing
Trees did grow and plants did spring
Ev'rything did banish moan
Save the nightingale alone

She poor bird as all forlorn
Lean'd her breast up till a thorn
And there sung the doleful'st ditty
That to hear it was great pity

Fie, Fie, Fie, Now would she cry
Tereu, Tereu, by and by
That to hear her so complain
Scarce I could from tears refrain

Ah! thought I thou mourn'st in vain
None takes pity on thy pain
Senseless trees they cannot hear thee
Ruthless bears they will not cheer thee

Kind Pandion he is dead
All thy friends are lap'd in lead
All thy fellow birds do sing
Careless of thy sorrowing

—Richard Barnefield
(1574-1627)



ANDRÉ PREVIN
Four Songs of Toni Morrison

Mercy

I could watch heads turn from the traveler's look,
The camera's probe;
Bear the purity of their shame;
Hear mute desolation in syllables ancient as Death.

I could do these things if only, if only I knew
That when milk spills and hearts stop underheel.
Some small thing gone chill is right to warm toward a touch
Because mercy lies in wait.

Like a shore.

Stones

I don't need no man telling me I ain't one.
My trigger finger strong as his on a shotgun.
Butter cakes and roses smooth stones in my bed.
Handmade quilts cover stones in my bed.

I don't need no man telling me I ain't one
My backbone ain't like his but at least I got one.
Highheeled slippers break stones in my bed.
Games played at night trick stones in my bed.

Stones in my bed, stones in my bed,
I don't need no man telling me.

Shelter

In this soft place under your wings
I will find shelter from ordinary things.
Here are the mountains I long to scale,
Amazon rivers I'm dying to sail.
Here the eyes of the forest I can hold in a stare
And smile at the movement of Medusa's green hair.

The Lacemaker

I am as you see what most becomes me;
Miles skipped, cancelled trips, masters yet unmet.
Lace alone is loyal, sacred, royal.
In control of crimes stopped by patterns of blood bred
To best behaviour.
As you see I am what has become of me.

—INTERMISSION—

AARON COPLAND

Twelve Poems of Emily Dickinson

1. Nature, the gentlest mother

Nature, the gentlest mother,
Impatient of no child,
The feeblest or the waywardest, —
Her admonition mild

In forest and the hill
By traveller is heard,
Restraining rampant squirrel
Or too impetuous bird.

How fair her conversation
A summer afternoon, —
Her household, her assembly;
And when the sun goes down

Her voice among the aisles
Incites the timid prayer
Of the minutest cricket,
The most unworthy flower.

When all the children sleep
She turns as long away
As will suffice to light her lamps;
Then, bending from the sky

With infinite affection
And infiniter care,
Her golden finger on her lip
Wills silence everywhere.

2. There came a wind like a bugle

There came a wind like a bugle;
It quivered through the grass,
And a green chill upon the heat
So ominous did pass.
We barred the windows and the doors
As from an emerald ghost;
The doom's electric moccasin
That very instant passed.
On a strange mob of panting trees
And fences fled away,
And rivers where the houses ran
The living looked that day.
The bell within the steeple wild
The flying tidings whirled.
How much can come
And much can go,
And yet abide the world!

3. Why do they shut me out of Heaven?

Why do they shut me out of Heaven?
Did I sing too loud?
But I can sing a little minor,
Timid as a bird.

Wouldn't the angels try me just once more?
Just see if I troubled them, but don't shut the door.
Oh if I were the gentlemen in the white robes,
And they were the little hand that knocked,
Could I forbid, could I forbid, could I forbid?

Why do they shut me out of Heaven?
Did I sing too loud?

4. The world feels dusty

The world feels dusty,
When we stop to die,
We want the dew then,
Honors taste dry.

Flags vex a dying face,
But the least fan
Stirred by a friend's hand
Cools like the rain.

Mine be the ministry
When thy thirst comes,
Dews of thyself to fetch,
And holy balms.

5. Heart, we will forget him!

Heart, we will forget him!
You and I tonight!
You may forget the warmth he gave,
I will forget the light.

When you have done, pray tell me,
That I my thoughts may dim;
Haste! lest while you're lagging
I may remember him!

6. Dear March, come in!

Dear March, come in!
How glad I am!
I looked for you before.
Put down your hat —
You must have walked —
How out of breath you are!
Dear March, how are you?
And the rest?
Did you leave nature well?
Oh March, come right upstairs with me,
I have so much to tell!

I got your letter, and the birds';
The maples never knew
That you were coming, — I declare,
How red their faces grew!
But March, forgive me,
And all those hills
You left for me to hue;
There was no purple suitable,
You took it all with you.

Who knocks? That April?
Lock the door!
I will not be pursued!
He stayed away a year, to call
When I am occupied.
But trifles look so trivial
As soon as you have come,
And blame is just as dear as praise,
And praise as mere as blame.

7. Sleep is supposed to be

Sleep is supposed to be,
By souls of sanity
The shutting of the eye.

Sleep is the station grand
Down which on either hand
The hosts of witness stand!

Morn is supposed to be,
By people of degree,
The breaking of the day.

Morning has not occurred!
That shall Aurora be
East of Eternity.

One with the banner gay,
One in the red array, —
That is the break of day.

8. When they come back

When they come back,
If blossoms do,
I always feel a doubt
If blossoms can be born again
When once the art is out.

When they begin,
If robins do,
I always had a fear I did not tell,
It was their last
Experiment last year.

When it is May,
If May return,
Has nobody a pang
That on a face so beautiful
We might not look again?

If I am there,
One does not know,
What party one may be tomorrow;
But if I am there,
I take back all I say!

9. I felt a funeral in my brain

I felt a funeral in my brain,
And mourners to and fro
Kept treading, treading, till it seemed
That sense was breaking through.

And when they all were seated,
A service like a drum
Kept beating, beating, till I thought
My mind was going numb.

And then I heard them lift a box,
And creak across my soul
With those same boots of lead, again,
Then space began to toll

As all the heavens were a bell
And Being but an ear.
And I and silence some strange race,
Wrecked, solitary, here.

Please turn the page quietly,
and only after the music has stopped.

10. I've heard an organ talk sometimes

I've heard an organ talk sometimes
In a cathedral aisle;
And understood no word it said,
Yet held my breath the while.

And risen up and gone away,
A more Bernardine girl;
And knew not what was done to me
In that old hallowed aisle.

11. Going to Heaven!

Going to Heaven! —
I don't know when,
Pray do not ask me how,
Indeed I'm too astonished
To think of answering you.

Going to Heaven –
How dim it sounds!
And yet it will be done
As sure as flocks go home at night
Unto the shepherd's arm!

Perhaps you're going too, who knows?
If you should get there first,
Save just a little place for me
Close to the two I lost!

The smallest robe will fit me,
And just a bit of crown;
For you know we do not mind our dress
When we are going home.

Going to Heaven!
I'm glad I don't believe it,
For it would stop my breath,
And I'd like to look a little more
At such a curious earth.

I am glad they did believe it,
Whom I have never found
Since the mighty autumn afternoon
I left them in the ground.

12. The Chariot

Because I would not stop for Death,
He kindly stopped for me;
The carriage held but just ourselves
And Immortality.

We slowly drove, he knew no haste,
And I had put away
My labour, and my leisure too,
For his civility.

We passed the school where children
played
Their lessons scarcely done;
We passed the fields of gazing grain,
We passed the setting sun.

We paused before a house that seemed
A swelling of the ground.
The roof was scarcely visible,
The cornice but a mound.

Since then 'tis centuries; but each
Feels shorter than the day
I first surmised the horses' heads
Were toward eternity.

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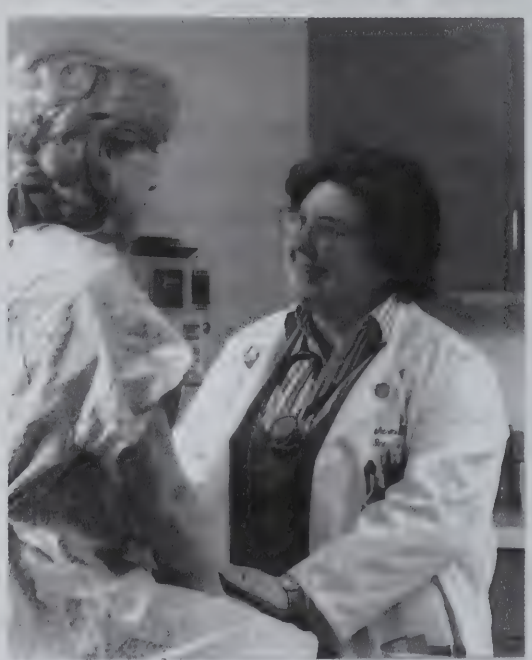
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MUSIC OF COPLAND AND SCHUMANN

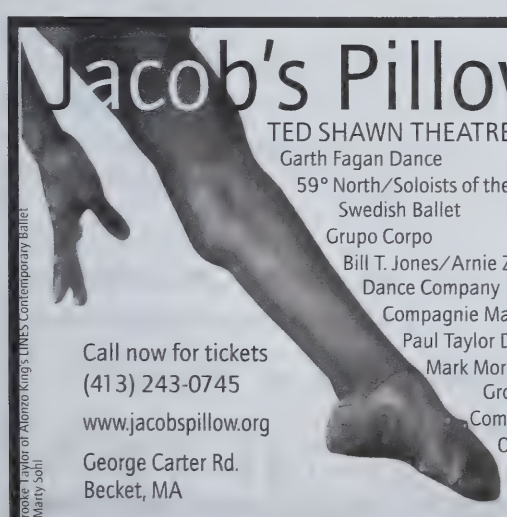
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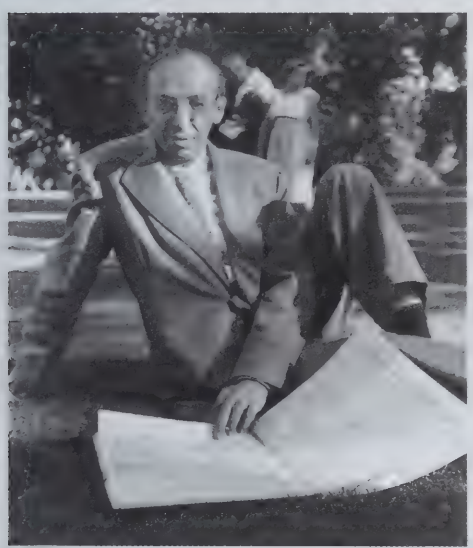
AARON COPLAND: FANFARE FOR AN UNCOMMON MAN

by Judith Tick

Marking the 100th anniversary of the birth of Aaron Copland (1900-1990), Tanglewood has programmed a number of his orchestral works and is offering a complete survey of his chamber music. Copland taught composition at Tanglewood between 1940 and 1965. Following birthday celebrations in 1975, 1980, and 1985, this is the fourth tribute to a revered figure in the history of the Berkshire Music Center (now the Tanglewood Music Center).

Aaron Copland's achievement is so remarkable that we take for granted how he gave this restless nation a sense of musical place, a soundscape of home. So sovereign is his American presence that his most famous works—*Fanfare for the Common Man* [**JULY 7 BSO CONCERT**], "Simple Gifts" from *Appalachian Spring* [**JULY 3 TMC CHAMBER CONCERT**], "Hoe-down" from *Rodeo*—have already entered tradition, anonymously backgrounding commercials and sporting events. It is the kind of music everyone recognizes but no one knows, if by knowing we mean taking its full measure.

Copland's childhood recapitulates aspects of a first-generation success story of Jewish assimilation. The youngest of five, whose parents arrived here via Russia and England (where "Kaplan" became "Copland"), Aaron lived above the family department store in Brooklyn, manning the cash register after school. He started piano lessons when he was thirteen. While his formal education stopped with high school, Copland studied composition from 1917-1921 with Rubin Goldmark. Steeped in German music, Goldmark imparted solid training in classical forms, which in the manner of the precocious young artist, Copland both assimilated and rejected.



Erika Stone

Copland at Tanglewood in 1947

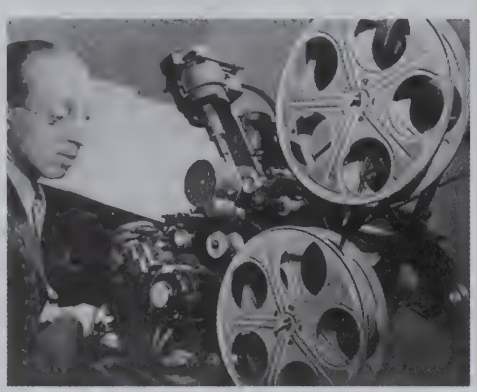
Copland's apprenticeship years yielded some twenty works for small chamber ensembles, solo piano, and voice. In 1919 he made several arrangements of Chopin's piano music for cello and piano, including an Etude and two Preludes. A few original compositions forecast later directions. Both the Debussy-influenced *Poème* for cello and piano (1918), and the lyrical Prelude for violin and piano (1919), which Copland described as influenced by César Franck, reflect Francophile tendencies. In *Lament* for cello and piano (1919), the thematic borrowing of a Hebrew hymn shows his affinity for quoting vernacular music. **[ALL OF THESE WORKS CAN BE HEARD IN THE JULY 7 PRELUDE CONCERT.]**

Copland came of age in Paris (1921-1924). There he found "Mademoiselle," as he called his charismatic composition teacher, Nadia Boulanger. Archaic harmonies in *Four Motets* for chorus (1921) reflect her eclectic taste **[AUGUST 25 PRELUDE]**. Receptive to the neoclassicism of Boulanger's own teacher, Gabriel Fauré, Copland arranged one of Fauré's piano preludes for string quartet and paid further homage to him in another quartet movement, *Rondino* (1923) **[JULY 21 PRELUDE]**. Above all, Copland shared Boulanger's passion for the music of Igor Stravinsky, apostle of Franco-Russian modernism. He emulated Stravinsky's rhythmic and orchestral daring in his first orchestral work, the ballet *Grohg* (1922-1925). Only recently rediscovered, *Grohg* **[JULY 2 TMC ORCHESTRA CONCERT]** shares its exotic harmonies with another latecomer to the

Copland repertory, Movement for String Quartet (1923) [**JULY 21 PRELUDE**].

Boulanger wanted Copland to be comfortable in his own skin, as the French say, and that meant acknowledging his American musical citizenship. Fascinated by Copland's "jazz-derived rhythms," she believed they expressed an innate American sensibility. Thus in France, a country which treats culture as power and patrimony—where, as he observed, "art and life touch"—Copland began his lifelong quest for an American musical vernacular to integrate into modernist music.

While Copland came home to New York in June 1924 as a virtual unknown, he was labeled "internationally famous" within a few short years because of the acclaim surrounding such jazz-infused works as *Music for the Theater* and the Piano Concerto. They were



Copland during production of "The Heiress"

COPLAND AND THE MOVIES

A Film Festival at Tanglewood

Sunday, July 23–Wednesday, July 26, at 9 p.m. in Seiji Ozawa Hall

Free Admission

On four successive nights this summer, as part of its Copland Centennial Celebration, Tanglewood is pleased to present six of the eight films for which Aaron Copland wrote the music, all at 9 p.m. in Seiji Ozawa Hall.

Sunday, July 23—"THE HEIRESS" (1949; 115 minutes)

William Wyler directed this version of Henry James's classic novella, *Washington Square*, about New York society in the gay '90s. Olivia de Havilland won an Oscar for her portrayal of the shy heiress Catherine Sloper. The young Montgomery Clift is her fortune-hunting suitor, Morris Townsend. Copland won an Oscar for his score.

Monday, July 24 —"THE CUMMINGTON STORY" (1945; 15 minutes) and "OUR TOWN" (1940; 90 minutes)

"The Cummington Story" was produced by the Office of War Information for distribution abroad; according to Howard Pollack's recent Copland biography, it "traces the temporary settlement of a group of Eastern European refugees in a quintessentially American town." Directed by Sam Wood, "Our Town" is a charming screen version of Thornton Wilder's lyrical treatment of life *ca.* 1900 in the New England town of Grover's Corners.

Tuesday, July 25—"THE CITY" (1939; 45 minutes) and "THE RED PONY" (1948; 88 minutes, Technicolor)

Produced by the American Institute of Planners, "The City" was first shown at the 1939 New York World's Fair and is now regarded as a landmark documentary film and an important "text" in the evolution of urban planning. The music represents Copland's first film score. "The Red Pony," based on John Steinbeck's 1945 novella of life on a California ranch *ca.* 1910, was Copland's third collaboration with director Lewis Milestone and their second film adaptation of Steinbeck. Robert Mitchum is memorable as ranch hand Billy Buck.

Wednesday, July 26—"OF MICE AND MEN" (1939; 107 minutes)

The first of Copland's three collaborations with Russian-born director Lewis Milestone, this screen version of John Steinbeck's 1937 novella features Burgess Meredith as George and Lon Chaney, Jr., as Lennie. Copland received two Oscar nominations (Best Score and Best Original Score) for his score—his first score to a feature film.

commissioned by Serge Koussevitzky, who, as conductor of the BSO from 1924-1949, championed Copland's works as part of an "American Renaissance" in classical music. Copland's friend, composer Elliott Carter (in residence at Tanglewood this summer) remembers how Copland and Koussevitzky treated musical identity: "Part of being Aaron Copland was being an American composer. This was very much encouraged by Koussevitzky, who believed there should be an American world just as there had been a Russian world."

Who would lead this American Renaissance? Copland encountered unexpected competition from George Gershwin and the success of *Rhapsody in Blue*. In Two Pieces for Violin and Piano—"Nocturne" and "Ukelele Serenade" (1926) [**August 11 and July 28 Prelude Concerts, respectively**, the former in its 1976 arrangement for clarinet and piano], Copland responded with blues-inflected melodies and "cubistic" (Copland's term) syncopations. In the 1930s he refined this approach in the *Short Symphony* (1932-33), later adapted as Sextet for Clarinet, Piano, and String Quartet (1937) [**July 2 Boston Symphony Chamber Players Concert**].

Despite his fame Copland could only piece together a spartan livelihood from commissions, fellowships, patronage, and part-time teaching. A leader among his peers, he wrote articles promoting their music. *Lento Molto* (the second of Two Pieces for String Quartet, 1928) builds on hymn-tune idioms pioneered by Roy Harris and Virgil Thomson [**July 21 Prelude**]. Copland assumed an expressionistic posture in *Vitebsk, Study on a Jewish Theme* (1928), a trio for piano, violin, and cello inspired by the Yiddish play, *The Dybbuk*, which he saw (in English) in 1926 [**July 7 Prelude**]. He explored introspective idioms further in the Piano Variations and Elegies for Violin and Viola (1932-33) [**August 4 Prelude**]. With a theme borrowed from a Yiddish folksong, *Vitebsk* also foreshadows Copland's increasing involvement with folk music. His subsequent use of Mexican folk song in *El Salón México* and Cuban popular dance rhythms in the two-piano piece *Danzón Cubano* (1942) [**August 14 TMC Concert**] reaffirms this direction.



Copland with fellow composers Lukas Foss and Elliott Carter, mid-1960s

Yet these works hardly prepare us for Copland's great trilogy of ballets, *Billy the Kid, Rodeo*, and his masterpiece, *Appalachian Spring* (1943-44). They translate into sound the metaphorical domain of landscape as a symbol of national character—where vastness and open air capture our mythic innocence and the solitude we associate with freedom. Copland accomplished this by treating American folk music as existential material—quoting tunes to be sure, but also deriving luminous harmonies from its common chords. In the late 1930s and '40s, when the Great Depression and World War II made citizenship matter more than ethnicity, the "folk" symbolized democracy and authenticity. Responding as well to an "urban folk revival" (the discovery of American folk music by a national audience), Copland described his esthetic in the comfort-language of quilts: "homespun," "plainness," and "usefulness." It influenced several compositions from this period, among them a work for chamber orchestra, *Quiet City* (1940) [**July 7 BSO Concert**] and the Sonata for Violin and Piano (1942-43) [**July 5 Chamber Concert**].

Copland was at the top of his form in the early 1940s. Financially secure at last from the success of his film scores (among them *Our Town* and *The Red Pony* [**August 5**

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POPS CONCERT]) and regarded as America's unofficial "composer laureate," Copland traveled for the State Department and fulfilled commissions for patriotic works. The *Lincoln Portrait* and *Fanfare for the Common Man* (1942) come from the War Years, as does the Third Symphony (1944-46) [AUGUST 20 TMC ORCHESTRA CONCERT]. At once grave and optimistic, introspective and civic, it expressed home-front culture, appropriately reprising the *Fanfare* for its finale. Copland struck a similar elegiac tone in the choral work *In the Beginning* (1947) commissioned by Harvard University [AUGUST 25 PRELUDE].



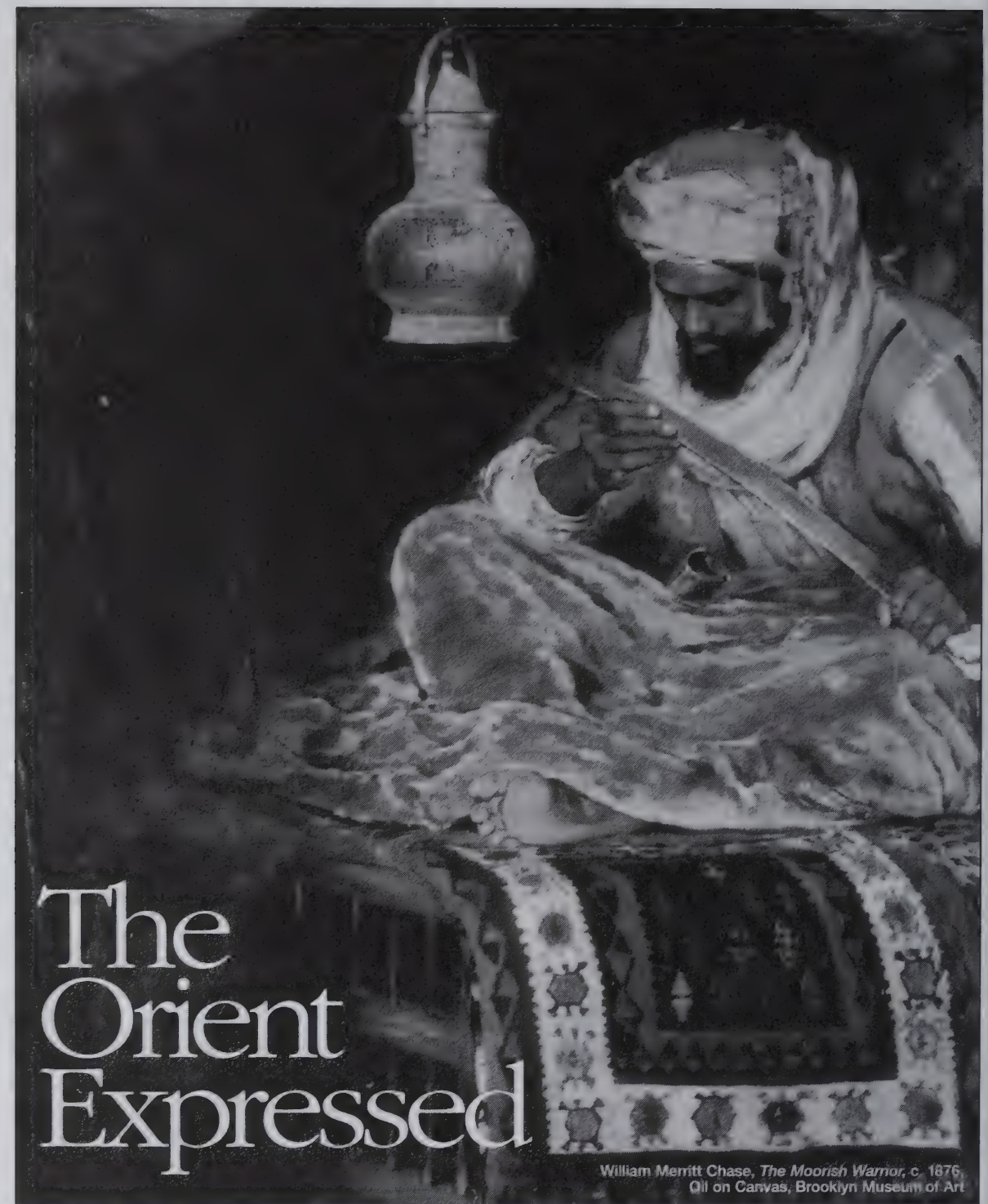
With Leonard Bernstein and Seiji Ozawa, 1988

Life loosened at the seams for Copland in the late 1940s. The post-war revival of Arnold Schoenberg's twelve-tone method disquieted him, and cold-war politics brought trouble. Public hostility incurred by his participation in the Cultural and Scientific Conference for World Peace (1949), which was seen as a Communist propaganda event, foreshadowed persecutions in the mid-1950s from Senator McCarthy and the House Committee on Un-American Activities. Shortly after this conference an intrepid Copland adopted twelve-tone approaches in the Quartet for Piano and Strings (1949-50) [JULY 7 PRELUDE], as he would later in the orchestral work *Inscape* (1967) [AUGUST 14 TMC ORCHESTRA CONCERT]. It is hard today to recapture the meaning of this shift. Was he expressing solidarity with composers behind the "Iron Curtain" where atonal music was outlawed? Was he jumping on the bandwagon of youth or acting from deeply felt musical imperatives? Once Copland noted how the instability of twelve-tone music suited the anxiety of the times; he also said he wanted to "freshen up his harmonies." Some of his cold-war modern work combines dissonant chords with older Baroque forms, as in the orchestral piece, *Connotations* (1962). In the chamber concerto for solo strings, Nonet (1960) [AUGUST 18 PRELUDE], the tonal language is "refreshed" but once again largely consonant.

Copland struggled to maintain productivity in his advancing years, completing very few pieces after 1970. For the Duo for Flute and Piano (1971) he resurrected musical sketches from the 1940s [JULY 28 PRELUDE]. Yet the elliptical counterpoint in two late works, *Threnodies* for flute and string trio (1972, 1973), shows a still active musical imagination [ALSO JULY 28].

Copland consistently sought to clarify his individuality in music. Elliott Carter speaks about this: "Aaron was really the arbiter of taste of contemporary music by saying that a composer must have some personal character. Aaron gradually sharpened his point of view about his personality, and developed it considerably. He wrote Aaron Copland's music as soon as he found out what it was." Copland continued to "find out" throughout his long career, entrusting the fate of both his public and private music to the same process of inner exploration. How fortunate we are that Copland's peculiar genius enabled him to use himself as a medium of one through which the many could collectively experience an "American sound."

A Matthews Distinguished University Professor at Northeastern University in Boston, Judith Tick is the author of *Ruth Crawford Seeger–A Composer's Search for American Music* and, with Gail Levin, co-author of the forthcoming *Aaron Copland's America–A Cultural Perspective*, being published in conjunction woth the exhibition of that title at the Heckscher Museum of Art in Huntington, New York (November 4, 2000–January 1, 2001).



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CATHERINE FRENCH, violin (Schumann; 2nd violin in Copland)
EDWARD GAZOULEAS, viola
JOEL MOERSCHEL, cello
JON NAKAMATSU, piano

COPLAND — Two Pieces for string quartet
Lento Molto (1928)
Rondino (1923)

COPLAND — Movement for string quartet (1921-24)

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SCHUMANN — Quartet in E-flat for piano, violin, viola, and cello, Opus 47
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Andante cantabile
Finale: Vivace

Baldwin piano
Jon Nakamatsu plays the Steinway piano.

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Notes

To place the Copland works on this program in the context of **Aaron Copland**'s career, see Judith Tick's essay, "Aaron Copland: Fanfare for an Uncommon Man," beginning on page 5 of this program book.

As Vivian Perlis observes about the **Two Pieces for string quartet** in her *Annotations: a guide to the music of Aaron Copland*, 1998 edition (Boosey & Hawkes, Inc.), "*Lento molto*

was composed in New York in 1928. Later, Copland paired it with the *Rondino* (1923), composed earlier in Paris as the second part of an '*Hommage à Fauré*.' *Rondino* is based on the letters of Fauré's name. The coupling of the two short pieces was so satisfactory that in 1948 they were published together as Two Pieces."

At Serge Koussevitzky's request, Copland made an arrangement for string orchestra of the Two Pieces soon after their first performance in 1928. The orchestral version received its first performances on December 14 and 15, 1928, with Koussevitzky conducting the Boston Symphony Orchestra, on which occasion Copland himself provided the following note in the Boston Symphony program book:

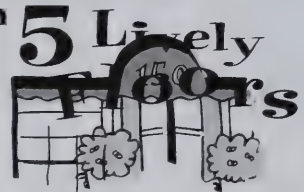
> These 'Two Pieces' were originally composed for string quartet. In that form they were first performed by the Lenox String Quartet on May 6, 1928, at the second of the Copland-Sessions Concerts of Contemporary Modern Music in New York. They were transcribed for string orchestra during the past summer (1928) at the MacDowell Colony (Peterboro, N.H.), and this is the first performance of the new version.
>
> A five-year interval separated the composition of these 'Two Pieces.' The first (Lento Molto) was completed in New York in April, 1928, while the second (Ron-

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dino) was written at Paris in 1923. The form of both pieces is too simple to require analysis. The notes of the principal theme of the Rondino were designed to spell the name of Gabriel-Fauré: G (sol), A (la), B (si), R (ré), I (si), E (mi), L (sol), F (fa), A (la), U (sol), R (ré), E (mi).

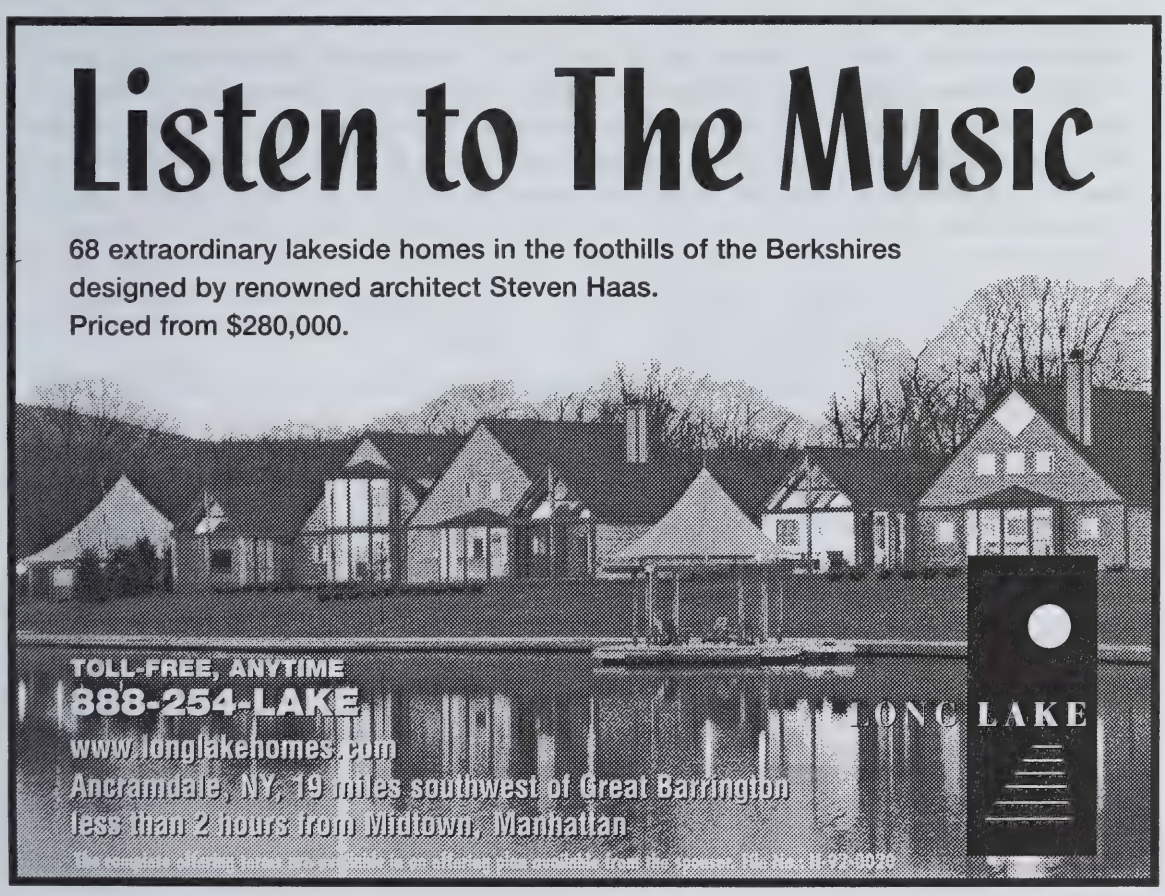
The 'Two Pieces' are dedicated to the Californian composer, Roy Harris.

Regarding Copland's **Movement for string quartet**, Vivian Perlis has written the following in her *Annotations: a guide to the music of Aaron Copland*, 1998 edition (Boosey & Hawkes, Inc.):

> While working at the Library of Congress on Copland's autobiography, Vivian Perlis came upon parts for a movement of a string quartet among the composer's papers. Little is known about the circumstances of its composition. It was probably written as an assignment for Nadia Boulanger just before Copland returned to the U.S. from Paris in 1924. The movement is in three parts: a haunting slow section, followed by a short lively segment and a lilting finale. The Alexander String Quartet played the movement for Copland at his home in 1983, almost sixty years after its composition. He approved it for publication and for the premiere by the Alexander Quartet.

* * * * *

The piano quartet of **Robert Schumann** (1810-1856) was the product of his "chamber music year" of 1842, which followed the "song year" 1840 and the "symphony year" 1841. During the course of 1842, Schumann produced his set of three Opus 41 string quartets, the Opus 44 piano quintet, and the present piano quartet. The quintet has always been the most popular of this group of pieces, and it is surely one of Schumann's most splendid creations, but the quartet, a smaller lyrical pendant in the same key, is full



of felicitous Schumannesque touches.

The slow introduction to the first movement prefigures the main motive of the Allegro that follows. At the end of the exposition, Schumann brings back the slow introduction, as if he is going to repeat it along with the entire exposition, but at the next-to-last note it suddenly veers off into the development, which builds steadily to a furious fortissimo return to the tonic and the opening of the recapitulation.

The scherzo is a headlong rush of eighth-notes twice interrupted for more lyrical Trios; the second of these features one of Schumann's favorite rhythmic tricks—a passage so syncopated that upbeats sound like downbeats. The richly lyrical slow movement features a long-breathed melody offered to each of the strings in turn while the piano decorates and supports. As the viola takes up the song, following a dark middle section, the cellist must tune his bottom C-string down to B-flat to produce a wonderfully deep pedal point in two octaves against the closing phrases of the rest of the ensemble. The energetic finale begins with a fugato based on a familiar-sounding theme; was Schumann thinking of Mozart's *Jupiter* Symphony? Schumann's interest in contrapuntal work is clearly evident in both of the E-flat chamber works with piano composed at this time, and actual fugues or fugatos are a central part of the finale in each case.

—Notes by Marc Mandel (Copland)
and Steven Ledbetter (Schumann)

ARTISTS

Violinist **Catherine French** is a native of Victoria, British Columbia, where she began Suzuki studies on the violin at age four. Ms. French has performed frequently as a recitalist in the United States and Canada; she made her Carnegie Hall debut in 1992 with the Senior Concert Orchestra of New York under the baton of David Gilbert. Local chamber music appearances have included concerts with the Boston Artists Ensemble and Prelude Concerts at Symphony Hall. The recipient of numerous study grants from the Canada Council, Alberta Culture, the Alberta Foundation for the Performing Arts, the Manitoba Arts Council, and the Chalmers Fund, she won the grand prize at the National Competitive Festival of Music in 1986, was the overall winner of the Canadian Music Competition in 1988, and won first prize in the CBC Young Artists Competition in 1989. In 1990 she won the concerto competition at Indiana University, where she was a pupil of Miriam Fried. Following her graduation from Indiana University she earned a professional studies diploma at Mannes College of Music as a student of Felix Galimir. In May 1994 she received her master of music degree from the Juilliard School following studies with Joel Smirnoff. Ms. French joined the Boston Symphony Orchestra's violin section in September 1994.

Born and raised in New York, **Tatiana Dimitriades** attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music, as well as an Artist Diploma, from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. Ms. Dimitriades joined the Boston Symphony at the start of the 1987-88 season. A recipient of the Lili Boulanger Memorial Award, she has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. Ms. Dimitriades teaches at the Boston Conservatory of Music. An active chamber musician, she is a member of the Boston Artists Ensemble, the Boston Conservatory Chamber Ensemble, and the Walden Chamber Players. She was concertmaster of the Newton Symphony Orchestra, with which she appeared often as a concerto soloist, and is currently concertmaster of the New Philharmonia Orchestra. She also continues to perform frequently in recital and chamber music throughout New England.

A member of the Boston Symphony Orchestra since the start of the 1990-91 season, violist **Edward Gazouleas** is also an active chamber music player. He appears regularly with the Boston Conservatory Chamber Players, the new music group Collage, and in solo recitals. A 1983 prizewinner at the International String Quartet Competition in Evian, France, Mr. Gazouleas has performed with members of the Muir, Audubon, and Lydian string quartets. He was a member of the Pittsburgh Symphony and has held faculty positions at Temple University, Wellesley College, and the Boston Conservatory. Mr. Gazouleas is a 1984 graduate of the Curtis Institute of Music, where he studied with Michael Tree and Karen Tuttle.

Born in Oak Park, Illinois, **Joel Moerschel** received his early musical training from Chicago Symphony cellist Nicolai Zedeler and from Karl Fruh, professor of music at the Chicago Musical College. He received his bachelor of music degree with distinction, and a performer's certificate, from the Eastman School of Music, where he studied with Ronald Leonard; he joined the Boston Symphony Orchestra in 1970, following graduation. Besides his BSO commitments, Mr. Moerschel has performed as soloist, chamber musician, and contemporary music cellist with the Wheaton Trio, the Francesco and Amici string quartets, Boston Musica Viva, and Collage New Music. He has taught at Wellesley College and at the Boston University Tanglewood Institute.

California native **Jon Nakamatsu**, a former high school German teacher, claimed his place on the international music scene in June 1997 when he was named Gold Medalist of the Tenth Van Cliburn International Piano Competition, the first American to have achieved this distinction since 1981. His current season includes orchestral engagements, recitals, and chamber music collaborations throughout the United States and Europe. In the spring of 2000 he performed and made the world premiere recording of Lukas Foss's First Piano Concerto with Carl St. Clair and the Pacific Symphony Orchestra. His 1998-99 season was highlighted by a White House performance of *Rhapsody in Blue* hosted by President and Mrs. Clinton. In addition to his performance schedule, Mr. Nakamatsu appears in speaking engagements, master classes, and media broadcasts. He has worked with various chamber ensembles and received the Steven DeGroote Memorial Award for his chamber performances in the semi-finals at the Cliburn Competition. Named 1998 Debut Artist of the Year by NPR's "Performance Today," he has been profiled by "CBS Sunday Morning" and *Reader's Digest* and is featured in "Playing with Fire," a PBS documentary about the Tenth Van Cliburn International Piano Competition. A graduate of Stanford University with a bachelor's degree in German studies and a master's degree in education, Mr. Nakamatsu has also pursued studies in composition, orchestration, chamber music, and musicology.

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Allegro affettuoso
Intermezzo: Andantino grazioso
Allegro vivace
HÉLÈNE GRIMAUD

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HAYDN — Symphony No. 99 in E-flat
Allegro—Vivace assai
Adagio
Menuetto: Allegretto; Trio
Finale: Vivace

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

Hélène Grimaud plays the Steinway piano.

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NOTES ON THE PROGRAM

RICHARD WAGNER (1813-1883)

Siegfried Idyll

First performance: Christmas morning, December 25, 1870, Tribschen, the Wagner home near Lake Lucerne
First BSO performances: February 1883, Georg Henschel cond.
First Tanglewood performance: August 15, 1953, Charles Munch cond.
Most recent Tanglewood performance: July 29, 1988, Gunther Herbig cond.

ROBERT SCHUMANN (1810-1856)

Piano Concerto in A minor, Opus 54

First performance: December 4, 1845, Dresden, Ferdinand Hiller cond., Clara Schumann, piano
First BSO performances: October 1882, Georg Henschel cond., Carl Baermann, piano
First Tanglewood performance: July 28, 1956, Charles Munch cond., Rudolf Serkin, piano
Most recent Tanglewood performance: August 21, 1999, Philadelphia Orchestra, Wolfgang Sawallisch cond., Leif Ove Andsnes, piano
Most recent Tanglewood performance by the BSO: July 15, 1978, Neville Marriner cond., Alicia de Larrocha, piano

FRANZ JOSEPH HAYDN (1732-1809)

Symphony No. 99 in E-flat

First performance: February 10, 1794, London, Haydn cond.
First BSO performances: January 1886, Wilhelm Gericke cond.
First Tanglewood performance: August 6, 1938, Serge Koussevitzky cond.
Most recent Tanglewood performance: July 4, 1975, Leonard Bernstein cond.

Cosima Liszt Wagner and Clara Wieck Schumann—two formidable women, each married to an extraordinary musician. Both endured long widowhoods and became fierce guardians of their husbands' work and causes. They came to be wildly different—Clara, the embodiment of bourgeois rectitude, a musician of considerable, conservatively tuned intelligence, and a pianist who was both sensitive and brilliant; Cosima, who bore her second husband, **RICHARD WAGNER**, three children while still married to her first, Hans von Bülow, and whose calling was that of manager, first of Wagner's life and later, for many decades, of the Wagner festival at Bayreuth. (We tend to forget sometimes what a headstrong and passionate girl Clara Wieck was, one for whom elopement with her moody suitor would by no means have been totally out of the question.) There is no mention of Clara Schumann in Cosima Wagner's voluminous diary, but we do know that Clara loathed everything to do with Wagner. To the amusement of her most devoted and loving friend Johannes Brahms, she came close once to canceling a concerto engagement when she found out that the Magic Fire Music from *Die Walküre* was on the same program. Were she the scheduled soloist for the Schumann piano concerto tonight—and that piece was one of Robert's many musical love offerings to her—she might well have canceled upon learning that the concerto was to be preceded by a work that was a love offering not only from a composer she detested but one celebrating what she could only see as a deeply immoral relationship. But here



they are in spirit tonight, the two ladies, and each, invisibly, will be taking a bow when the music that they brought into being comes to an end.

Actually by the time the *Siegfried Idyll* was completed on December 4, 1870, Richard Wagner and Cosima von Bülow had been married more than three months and they were living at Tribschen, a lakeside house just outside Lucerne that Wagner had rented in April 1866 and where Cosima had in effect moved in a month later. The *Siegfried Idyll* was a surprise present for Cosima's thirty-third birthday on December 24, 1870, and her first as Frau Doktor Wagner. (Birthdays in the Wagner household were always major productions, with much music, *tableaux vivants*, and the like.) The sound of tuning was Cosima's awakening that morning, and it heralded the playing of this perfect and tender piece on the wide staircase of the big, boxy house. *Siegfried* was in the works just then, Wagner having taken it up in the spring after a twelve-year interruption, during which he had composed *Tristan* and *Meistersinger* (both conducted by Cosima's cuckolded husband), and the *Idyll* gets its name because it shares some material with the opera.

Nearly all the huge amount of solo piano music that **ROBERT SCHUMANN** wrote was made with Clara in mind. In May 1841 he composed a one-movement Concert Fantasy, and Clara, eight-and-a-half months pregnant, played it that August at a closed rehearsal of the Leipzig Gewandhaus Orchestra with Mendelssohn conducting. Four years later, this Fantasy, somewhat revised, became the first movement of a full-dress three-movement concerto, which Clara introduced in Dresden in December 1845. The Fantasy in its original form was not heard again until the summer of 1967 when, not many yards from where you are sitting now, Malcolm Frager played it at a reading rehearsal with the Berkshire Music Center Orchestra, Erich Leinsdorf conducting.



In her young years, Clara played some very flashy repertory, and some of her fans, having heard her splash about in concertos by Thalberg, Pixis, and Herz, will have found Schumann's concerto tame stuff in the matter of the bravura factor. Whether they liked the piece or not—and most did—people were certainly aware that this was different. It was not about piano-playing for the sake of piano-playing but about playing the piano for the sake of speaking poetry. Clara noted in her diary the delicacy of the way the piano and orchestra are interwoven, and among the pianist's



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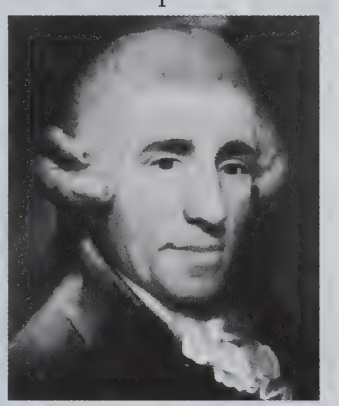
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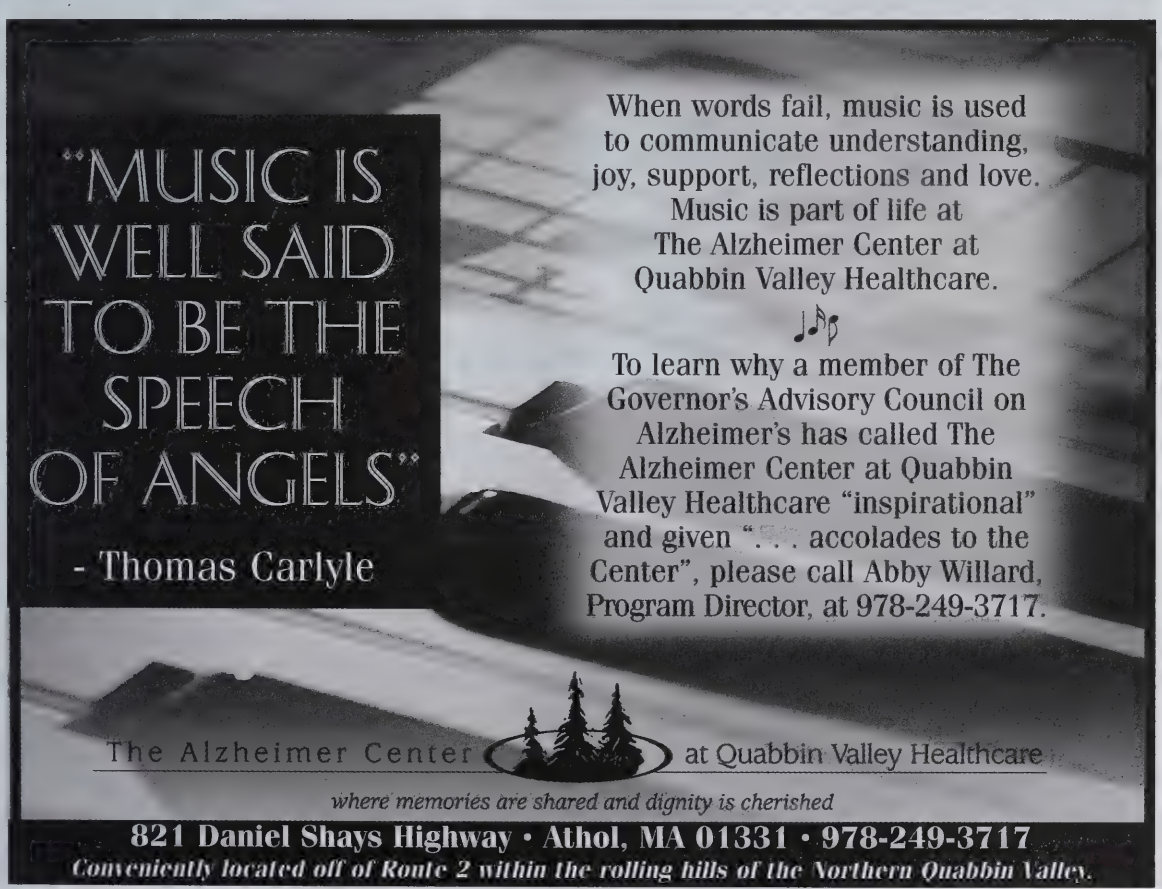
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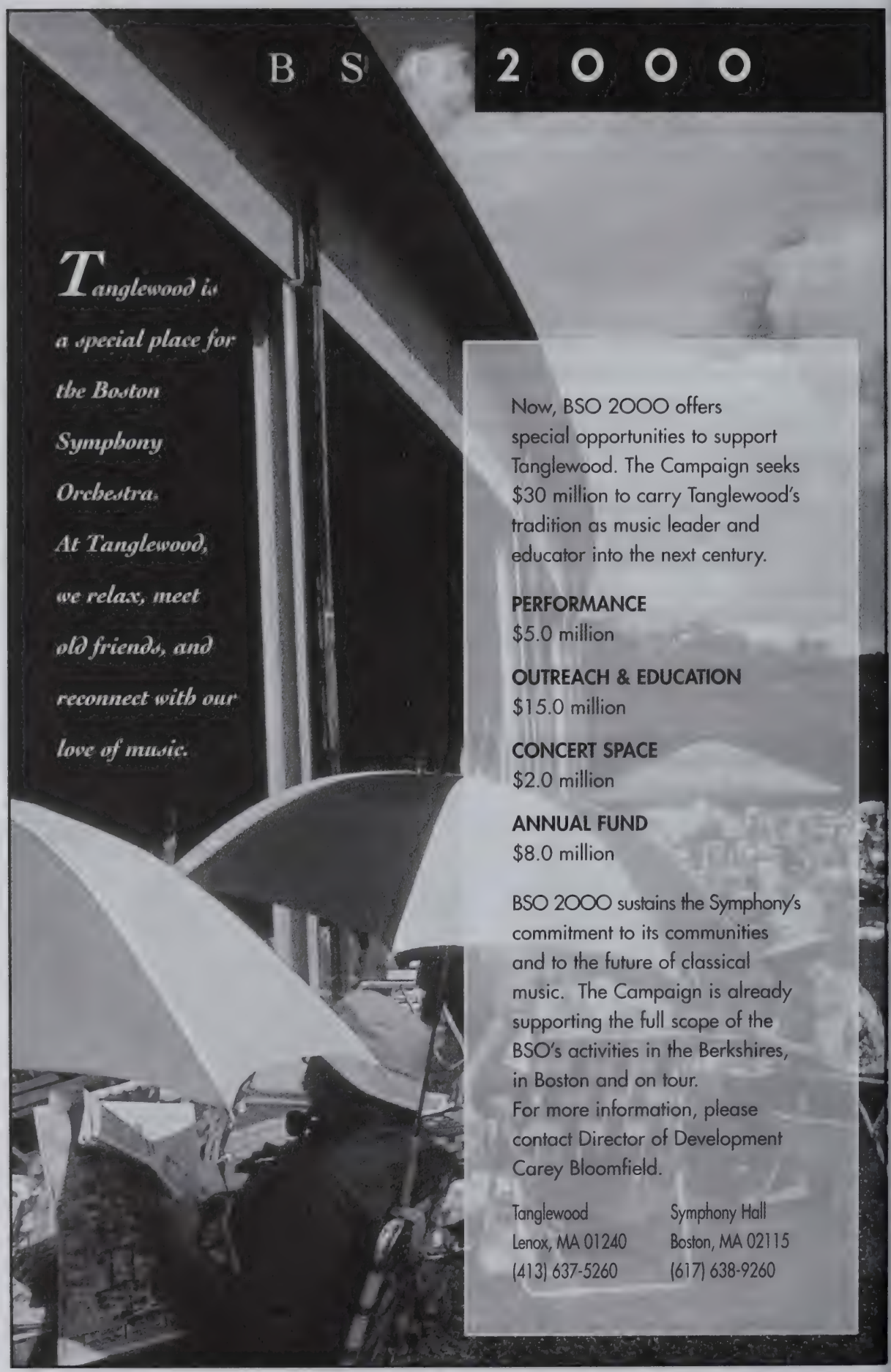
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tasks is sometimes to be an accompanist—the lyric clarinet solo in the first movement is the most prominent example—and to be a good accompanist means to be a superlative musician, intuitive, alert, ever listening. The pianist gets a grand, wonderfully sonorous cadenza at the end of the first movement, but above all the Schumann concerto is a work of conversation both intimate and playful—whether in the almost whimsically varied first movement, the confidences exchanged in the brief middle movement, or in the splendidly energized finale.

There is no love story to be found behind the Symphony No. 99 of **FRANZ JOSEPH HAYDN**, at least not a romantic or sexual one, but I think we do not go too far if we think of this amazing, exuberant, joyous, and sometimes poetic work as the product of another kind of love. From time to time the stars are so aligned that there is perfect harmony between an artist and a community. It is always rare and always wonderful. The mutual love affair between Mozart and the musical public in Prague is a famous instance, but the ultimately stellar one is the relationship that developed in the 1790s between Haydn and the intelligent, inquisitive, and intensely musical audiences he found in London. After nearly thirty years of service at an obscure, geographically isolated, but prosperous and artistically enlightened court, Haydn ventured to England for a stay of a year and a half, composing much music—including six symphonies—for endlessly enthusiastic audiences and receiving an honorary doctorate from Oxford. In July 1792 he returned to Vienna, where he gave some lessons to the twenty-one-year-old Beethoven, not really a happy encounter for either man, though Beethoven never ceased to learn from Haydn's scores themselves. Mozart was dead, so was his beloved






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friend Frau von Genzinger, his marriage and his fourteen-year-old affair with the soprano Luigia Polzelli were as wretched and draining as ever, and Haydn was happy to accept an invitation to return to London.

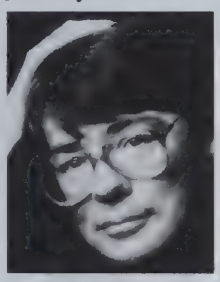
The Symphony No. 99 is the work he composed to launch his new series of concerts there. It is a lavish work, richly scored, his first symphony to include clarinets. The clarinet is the quintessentially Mozartian instrument, and Haydn's use of it here is one of many signs of his indebtedness to his young friend in his late works. It is a most touching relationship, one that begins with the young Mozart learning from the older and revered Haydn, and culminating in Haydn's becoming a posthumous pupil of Mozart's. Majesty, radiance, lyricism, humor—we will find them all in this great, this very great work. And what a pleasure to find it as the culmination of a concert rather than as an hors d'oeuvre!

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and then program annotator for the San Francisco Symphony and, later, the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*), including many written originally for the BSO.

GUEST ARTISTS

Jeffrey Tate



Jeffrey Tate has been principal conductor of the English Chamber Orchestra since 1985 and in November 1996 was named principal conductor of "Viennese Sommerfest," the summer festival of the Minnesota Orchestra. He was music director of the Rotterdam Philharmonic from 1990 to 1993 and principal conductor of the Royal Opera, Covent Garden, from 1986 to 1993. From 1991 to 1998 he was principal guest conductor of the Orchestre National de France. In 1998-99 Mr. Tate conducted the first complete production of Wagner's *Ring* cycle in Australia, recreating the Pierre Strosser production he led in 1994 at the Théâtre Musicale de Paris/Châtelet (the first complete *Ring* in Paris since the end of World War II). He recently led a new production of Berg's *Wozzeck* at the Paris Opera and returned to the Rome Opera for Britten's *A Midsummer Night's Dream* and *Mahagonny*. His close collaboration with that company continues in

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2000-01 with *Lohengrin*. Since coming to prominence after his 1978 debut with *Carmen* at the Göteborg Opera, Jeffrey Tate now regularly conducts the world's leading opera companies; he is particularly esteemed for his interpretations of Mozart, Strauss, and Wagner, as well as the French repertoire. In the spring of 1995 he returned to the Châtelet in Paris for a new production of Britten's *Peter Grimes*. In June 1995 he led Gluck's *Orfeo ed Euridice* at Geneva Opera, the final production during the tenure of Intendant Hugues Gall, who invited him to conduct *Così fan tutte* for the reopening of Paris's Palais Garnier when Mr. Gall was named the new Intendant of that theater. Mr. Tate made his North American debut in 1979, replacing James Levine on three hours' notice for a performance of Berg's *Lulu* at the Metropolitan Opera, where he has since conducted numerous other productions. In San Francisco he has conducted Strauss's *Elektra* and Mozart's *The Marriage of Figaro*. A prolific recording artist, he has led the English Chamber Orchestra in recordings of the complete Mozart symphonies and the complete Mozart piano concertos with soloist Mitsuko Uchida. Other recordings include Mendelssohn's *Midsummer Night's Dream* music and Bruckner's Ninth Symphony with the Rotterdam Philharmonic, Grieg's *Peer Gynt* with the Berlin Philharmonic, and the Ninth symphonies of Schubert and Beethoven with the Dresden Staatskapelle. His extensive opera catalog includes Strauss's *Arabella*, Humperdinck's *Hänsel und Gretel*, Offenbach's *Tales of Hoffmann*, and Berg's *Lulu*. Born in Salisbury, England, Jeffrey Tate studied medicine at the University of Cambridge, qualifying as a doctor at London's St. Thomas's Hospital. His great interest, however, was music, and he joined the Covent Garden staff in 1970 as a répétiteur, remaining through 1977 and working with such conductors as Colin Davis, Carlos Kleiber, John Pritchard, and Sir Georg Solti. He was made a Knight Commander of the British Empire in England and in France was named a Chevalier des Arts et des Lettres. Mr. Tate made his Boston Symphony debut in April 1986 and appeared most recently with the BSO last summer at Tanglewood.

Hélène Grimaud



Making her Tanglewood debut this evening, the French pianist Hélène Grimaud is a regular visitor to the concert stages of Europe, North America, and the Far East. Since her 1988 debut with the Orchestre de Paris at the invitation of Daniel Barenboim, she has appeared with the Berlin Philharmonic, the Boston Symphony Orchestra, the Chamber Orchestra of Europe, the Cleveland Orchestra, the Deutsches Sinfonie-Orchester Berlin, the Gewandhaus Orchestra of Leipzig, the Israel Philharmonic, the London Symphony, the Los Angeles Philharmonic, the Montreal Symphony, the Mostly Mozart Festival Orchestra, the St. Petersburg Philhar-



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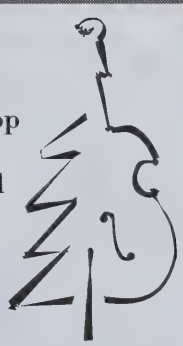
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monic, the San Francisco Symphony, Tokyo's NHK Symphony, and Zurich's Tonhalle Orchestra, among other ensembles. Conductors with whom she has worked include Claudio Abbado, Herbert Blomstedt, Myung-Whun Chung, James Conlon, Andrew Davis, Charles Dutoit, Christopher Hogwood, Neeme Järvi, Marek Janowski, Jésus López-Cobos, Kurt Sanderling, Wolfgang Sawallisch, Yuri Temirkanov, and David Zinman. Ms. Grimaud's schedule for 1998-99 included her debut with the New York Philharmonic under Kurt Masur as well as appearances with the Orchestre de Paris, the Montreal Symphony, the Seattle Symphony, and the Toronto Symphony. Her 1999 summer season included appearances at Aspen, Caramoor, the Hollywood Bowl with Esa-Pekka Salonen and the Los Angeles Philharmonic, the Minnesota Orchestra's Sommerfest, and the Cincinnati Symphony's Riverbend Festival, as well as concerts with the San Francisco Symphony. Highlights of her 1999-2000 calendar included engagements with the Philadelphia Orchestra and the Atlanta Symphony, recitals in San Francisco, Santa Fe, and Vancouver, a tour of Germany and Austria with Neeme Järvi and the Goteborg Symphony, and concerts with the City of Birmingham Symphony, Rome's Santa Cecilia Orchestra, the Israel Philharmonic, and, with conductor Kurt Sanderling, both the Bamberg Symphony and the Royal Danish Orchestra. Ms. Grimaud records for the Erato and Teldec labels. Her releases on Erato include the Schumann Piano Concerto and Richard Strauss's *Burleske* for piano and orchestra with the Deutsches Sinfonie-Orchester Berlin led by David Zinman, a highly acclaimed disc featuring late piano works of Brahms, the Gershwin and Ravel piano concertos with Mr. Zinman and the Baltimore Symphony, and the Brahms Piano Concerto No. 1 with Kurt Sanderling and the Staatskapelle Berlin. Her first Teldec disc is a live recording of the Beethoven Piano Concerto No. 4 from her debut appearances with the New York Philharmonic under Kurt Masur, plus two Beethoven sonatas. Ms. Grimaud's discography also includes several award-winning releases on Denon, featuring works of Rachmaninoff, Chopin, Liszt, Schumann, Ravel, and Brahms. Born in Aix-en-Provence, Hélène Grimaud began music studies at the Conservatoire there and studied later in Marseilles with Pierre Barbizet. At thirteen she was accepted into the Conservatoire National Supérieur de Musique in Paris. In 1985 she was awarded first prize in Jacques Rouvier's class and was invited to participate in master classes by György Sandor, Leon Fleisher, and Jorge Bolet. Ms. Grimaud made her Boston Symphony debut in March 1997 and appeared with the orchestra most recently this past March in Symphony Hall.

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JAMES CONLON conducting

WAGNER	Overture to *The Flying Dutchman*
SCHOENBERG	*Verklärte Nacht*, Opus 4

INTERMISSION

MOZART	*Exsultate, jubilate*, Motet for soprano and orchestra, K.165(158a) BARBARA BONNEY Text and translation are on page 30.
WAGNER	Preludes to Acts III and I of *Die Meistersinger von Nürnberg*

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Baldwin piano

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Tanglewood

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NOTES ON THE PROGRAM

RICHARD WAGNER (1813-1883)

Overture to *The Flying Dutchman*

First performance of the opera: January 2, 1843, Dresden, Wagner cond.
First BSO performances: May 1886 ("Popular Concert"), Wilhelm Gericke cond.
First Tanglewood performance: August 12, 1939, Serge Koussevitzky cond.
Most recent Tanglewood performance: July 10, 1992, Jesús López-Cobos cond.

ARNOLD SCHOENBERG (1874-1951)

***Verklärte Nacht*, Opus 4**

First performance: March 18, 1902, Vienna, Rose Quartet with additional violist and cellist (original version for string sextet)
First BSO performances (string orchestra version): November 1921, Pierre Monteux cond.
First Tanglewood performance of string orchestra version: August 24, 1974, Seiji Ozawa cond.
Most recent Tanglewood performance of string orchestra version: July 13, 1996, Ozawa cond.

WOLFGANG AMADÈ MOZART (1756-1791)

***Exsultate, jubilate*, Motet for soprano and orchestra, K.165(158a)**

First performance: January 17, 1773, Church of the Theatines, Milan, Venanzio Rauzzini, castrato soloist
First BSO performance: July 12, 1963, Tanglewood, Erich Leinsdorf cond., Jeanette Scovotti, soprano
Most recent Tanglewood performance: August 26, 1994, Christoph Eschenbach cond., Barbara Bonney, soprano (though the Alleluia alone was performed here more recently on July 23, 1995, André Previn cond., Barbara Bonney, soprano, in the "Three Birthdays" concert honoring Seiji Ozawa, Yo-Yo Ma, and Itzhak Perlman)

RICHARD WAGNER

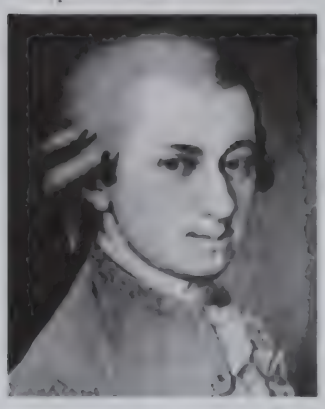
Preludes to Acts III and I of *Die Meistersinger von Nürnberg*

First performance of the Act I Prelude: November 1, 1862, Leipzig, Wagner cond.
First performance of the opera: June 21, 1868, Munich, Hans von Bülow cond.
First BSO performances: November 1881, Georg Henschel cond. (Act I Prelude); February 1882, Henschel cond. (Act III Prelude)
First Berkshire Festival performance: August 16, 1936, Serge Koussevitzky cond. (Act I Prelude)
First Tanglewood performance: August 12, 1939, Serge Koussevitzky cond. (Act I Prelude); August 15, 1953, Charles Munch cond. (Act III Prelude)
Most recent Tanglewood performance: August 21, 1994, Bernard Haitink cond. (Act I Prelude); July 22, 1995, Marek Janowski cond. (Act III Prelude)

Inspiration and Craft: Rival Claims in the Music of Mozart, Wagner, and Schoenberg

In October 1772, Leopold Mozart and his sixteen-year-old son **WOLFGANG AMADÈ MOZART** embarked on their third journey to Italy. Respectfully greeted wherever he went as the "Cavaliere filarmonico," the younger Mozart hoped to accomplish two goals: first, to obtain a permanent position; and second, to fulfill a commission from the Regio Ducal Teatro in Milan to write an opera for the upcoming Carnaval season. Although the position failed to materialize, the opera—a work of the *seria* variety entitled *Lucio Silla*—was duly completed and premiered in December, with the castrato Venanzio Rauzzini in one of the leading roles. It was at the request of this much-acclaimed singer (who also boasted considerable skills as a keyboard player and composer) that

Mozart wrote the vibrant motet in praise of the Virgin Mary, *Exsultate, jubilate* , first performed at Milan's Church of the Theatines on January 17, 1773. Not long before, Leopold had written off the then-popular church music in the Italian city as "indecent revelry"—a charge that might just as plausibly be leveled against his son's composition. Like much of the sacred music of the later eighteenth century, the *Exsultate* possesses little if any of the pious, devotional quality that characterized the genre in earlier periods. Blatantly operatic in style, Mozart's motet consists of three movements in a fast-slow-fast arrangement, thus comprising a miniature concerto for voice and orchestra. A direct import from the world of *opera seria*, the opening movement is a full-blown concert aria, replete with buoyant ritornellos for the orchestra and coloratura *passaggi* for the soloist. In contrast, the slow movement, a cavatina for voice and strings, evokes the intimate atmosphere of what in Mozart's day was known as the *empfindsamer*, or "sensitive" style. High spirits return with the subsequent *Alleluia*, a virtuoso show-stopper that brings the motet to an exhilarating close with an infectious blend of dance-like melody and vocal fireworks.



The *Exsultate* fits well with one of the more commonly held views about Mozart, the notion, to quote his biographer Maynard Solomon, that he was a kind of "divine child," a "playful embodiment of love and beauty." According to this outlook, Mozart was a passive receptacle, a transparent medium for the communication of ideas directly from God. In short, the myth of the "divine child" portrays Mozart as the quintessence of the inspired, unreflecting genius. Chances are, Mozart did commit his youthful motet to paper in the white heat of inspiration, requiring little conscious effort to formulate his musical ideas. The surviving sketches for some of Mozart's later projects, however, tell a rather different story, suggesting that as he grew older, divine inspiration was coupled with a fair amount of concentrated labor.

Exsultate, jubilate, K.165(158a)

Exsultate, jubilate, o vos animae beatae, dulcia cantica canendo, cantui vestro respondendo, psallant aethera cum me.	Exult and rejoice, you blessed souls; and let the heavens resound with sweet chants, answering with me your song.
Fulget amica dies, jam fugere et nubila et procellae; exortus est justis inexspectata quies; undique obscura regnabat nox. Surgite tandem laeti, qui timuistis adhuc, et jucundi aurorae fortunatae; frondes dextera plena et lilia date.	The fair day shines radiant; clouds and storms are gone. For the righteous there is a sudden calm; till now murky night ruled over all. So arise joyous, you who were afraid, and be happy in the blessed dawn. With open hands offer garlands and lilies.
Tu virginum corona, tu nobis pacem dona, tu consolare affectus unde suspirat cor.	Thou crown of virgins, give us peace, and calm the passions which trouble our hearts.
Alleluia.	Alleluia.

—translation by Steven Ledbetter

The dichotomy between creative intuition and studied reflection was a favorite topic of a composer who on several occasions called himself a "pupil of Mozart": Arnold Schoenberg. (This claim is not as fanciful as it may at first seem. Invoking the razor-sharp delineations of character in Mozart's dramatic works, Schoenberg detected in Mozart's knack for developing and combining the tiniest of illustrative motives a "vision of the future." The same technique is everywhere present in Schoenberg's music, though the actual sounding result is obviously quite different.) In an essay written in 1946 and entitled "Heart and Brain in Music," Schoenberg maintained that both elements—intuition and reflection—were equally vital aspects of the creative process. Taking issue with the widespread assumption of a necessary relation between "heart" and spontaneous expression on the one hand, and "brain" and intellectual demonstrations of compositional craft on the other, Schoenberg argued that "the finished product gives no indication of whether the emotional or the cerebral constituents have been determinant."

At the same time, Schoenberg conceded that without the jump-start provided by inspiration, artistic production was simply not possible—and it was this side of the equation that nineteenth-century artists tended to stress when they attempted to explain the act of creation. **RICHARD WAGNER** provides an excellent case in point. Writing in 1851, he claimed that the whole of his romantic opera *The Flying Dutchman* took shape in his mind's eye as he drafted the central monologue for its heroine, Senta: "I remember that, before composing *The Flying Dutchman*, I first sketched Senta's ballad in the second act...in this piece I unwittingly planted the thematic seed of all the music in the opera: it was the poetically condensed image of the whole drama." Wagner's account is not entirely accurate, for as important as Senta's ballad is for the unfolding of the drama, it hardly contains the "thematic seed" for all of the opera's music. One spot where it surely did influence the course of musical events was the overture, composed after the body of the opera was complete in November 1841. This powerful orchestral tone portrait opens with the ominous horn call associated with the Dutchman himself, condemned to roam the seas eternally unless he can find a woman who will be faithful to him "until death." Soon the fanfares give way to rushing chromatic scales and unstable harmonies—the stock-in-trade of operatic depictions of the raging elements. After the tempest subsides, a solo English horn spins out the lyrical, prayerful theme that Wagner links, in Senta's ballad and elsewhere in the opera, with the deliverance of the Dutchman from his aimless quest.



After completing *The Flying Dutchman*, Wagner went on to compose two more romantic operas—*Tannhäuser* (1845) and *Lohengrin* (1848)—and then, after a period devoted to spelling out his theories of the "artwork of the future," he began to draft his celebrated tetralogy on the Nibelung saga. Having arrived just past the halfway mark of that massive undertaking, he suspended his work on the project, first for *Tristan und Isolde* (1859), his luminous hymn to love and death, and then for *Die Meistersinger von Nürnberg*, the closest he ever came to a genuine music-dramatic comedy. True to form, in describing the conception of *Meistersinger*, Wagner once again took pains to emphasize the inspirational moment. The year is 1845, and to while away the hours as he takes the cure at Marienbad, Wagner leafs through a book on German literature by Georg Gottfried Gervinus: "From a few remarks in Gervinus's History, I formed a particularly vivid picture of Hans Sachs and the mastersingers of Nuremberg.... During a walk, I conceived a comic scene in which the popular artisan-poet gives the marker his comeuppance for previous pedantic misdeeds at official singing contests."

Wagner's comments require a bit of explanation. Artistic descendants of the four-

teenth-century Minnesingers (Germany's answer to the French troubadours), the mastersingers first emerged in the fourteenth century and flourished in the sixteenth, especially in the Bavarian town of Nuremberg. The most famous representative of this guild of poet-musicians was the cobbler Hans Sachs, who, by the time in died in 1576 at the age of eighty-two, had written no less than 4300 poems (though only about a dozen melodies), notable for their unusual mixture of amorous themes and Lutheran doctrine. Admission to the guild of mastersingers was no easy matter, requiring as it did a thorough knowledge of the complicated code (or *Tabulatur*) of rules and regulations by which every acceptable mastersong had to abide. The guardians of the code were called markers, no doubt because at public singing contests they loudly checked off the nervous participants' errors on slate tablets. As Wagner knew only too well, the spirit of the markers lived on in the writings of many nineteenth-century music critics, and he mercilessly lampooned one of them—the influential Viennese writer and ardent anti-Wagnerian Eduard Hanslick—by initially dubbing the marker in *Die Meistersinger* "Hans Lich." (He later changed the name to Sixtus Beckmesser.) It goes without saying that Wagner's opera would have kept a sixteenth-century marker very busy indeed. One of the many broken rules was the injunction against plagiarism, the requirement that no new melody repeat more than four successive pitches from an older one. Clearly, Wagner's citation of

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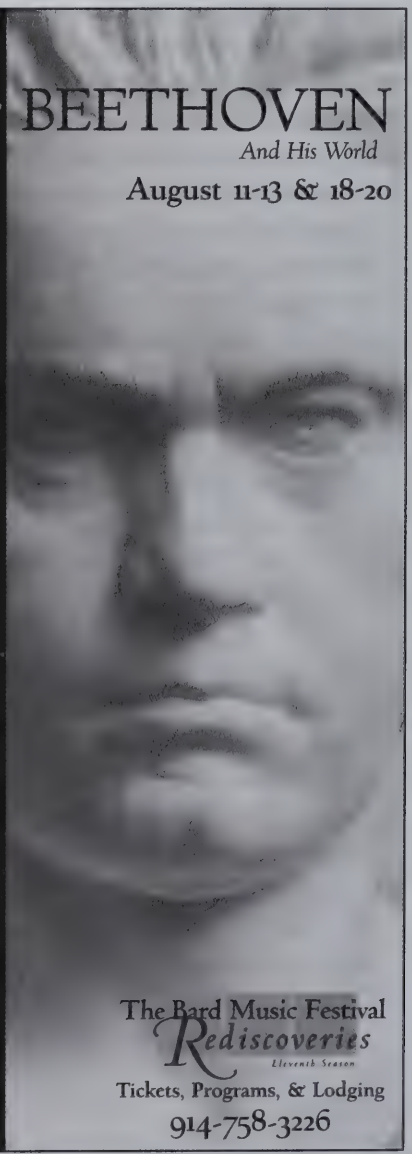
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a six-note phrase from a mastersong by Heinrich Mugling in the brass fanfare that comes near the opening of the Act I Prelude would have occasioned many strokes on the marker's slate.

First envisioned in a flash of inspiration, *Die Meistersinger* was many years in the making. After writing a prose draft of the text in 1845, Wagner shelved the project until 1861, when, on a train ride from Venice to Vienna, he conceived the main themes of the orchestral prelude to Act I "with the utmost clarity." Six years would elapse, however, before the opera was actually complete, and yet another before the Munich premiere in June 1868. In the period between conception and realization, *Meistersinger* had evolved from a lighthearted romantic comedy (focusing on the attempts of a nobleman-singer named Walther von Stolzing to win the hand of Eva, daughter of a wealthy master-singer) into a probing exploration of an aesthetic issue: the relationship between innovation and tradition—and also between heart and brain—in the process of artistic creation.

Wagner already sets down the terms of the debate in the Act I Prelude. While the opening marchlike theme and the subsequent fanfare are embodiments of tradition in general and of the hallowed values of the mastersingers in particular, the expressive and mildly chromatic theme that follows (a premonition of Walther's Prize Song in the third act of the opera) is an emblem of the newer trends in nineteenth-century music. At the end of the prelude Wagner brilliantly resolves the conflict by combining all of these musical ideas in an unforgettable display of contrapuntal skill. Similar tensions underpin the prelude to Act III. The leading idea here is a long, ruminative melody first stated by the cellos alone—a melody that will surface later in Sach's "*Wahn*" monologue. Not easily translatable with a single word, "*Wahn*" is both the destructive illusion that can bring on disorder and confusion, and the productive illusion necessary for the creation of lasting works of art. The *Meistersinger* preludes leave little room for doubt as to



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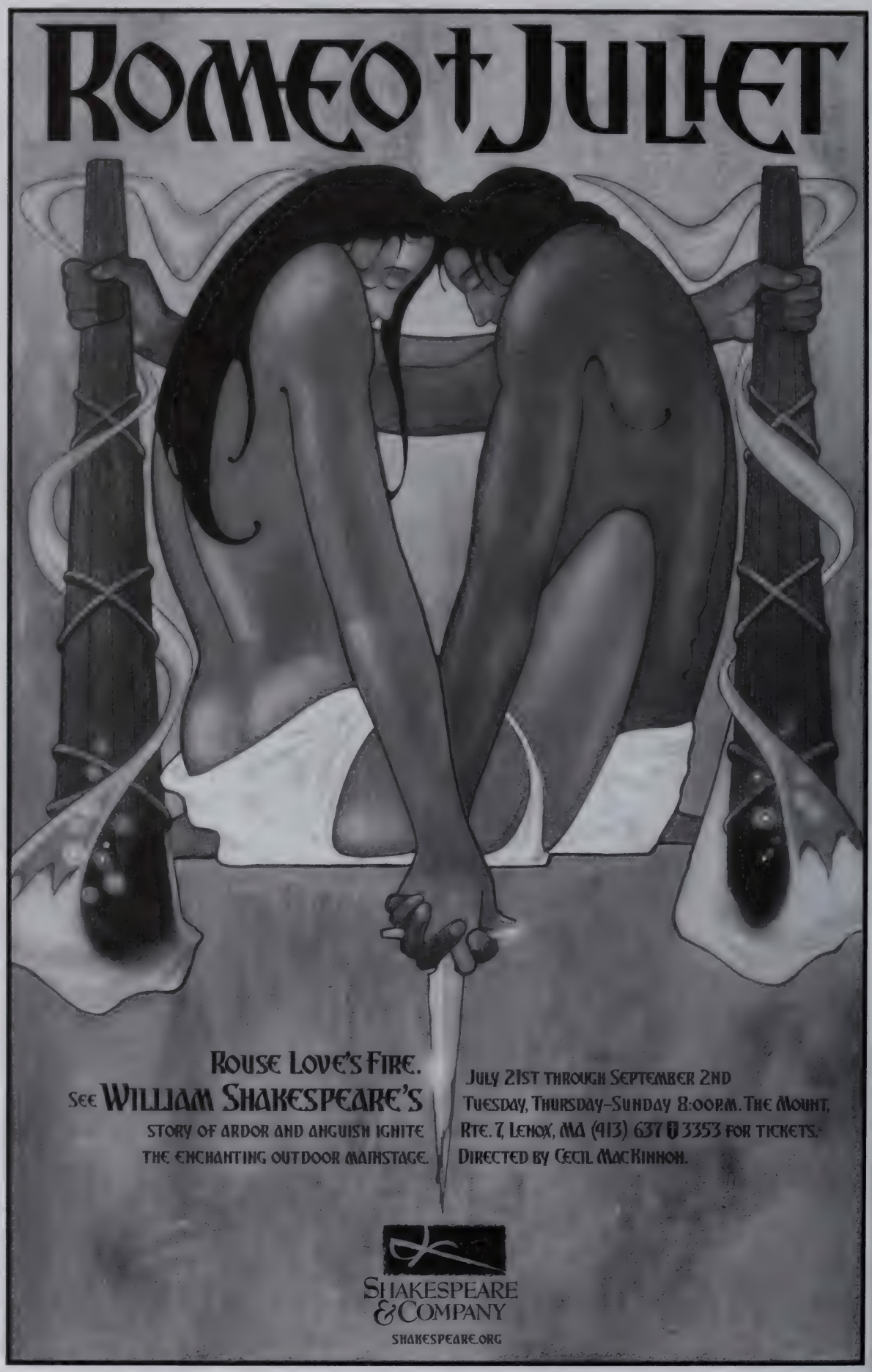
which kind of "*Wahn*" Wagner was interested in promoting.

"*Wahn*" of the more unsettling type was a favored theme in the psychologically charged artworks of late nineteenth-century Vienna, the city where ARNOLD SCHOENBERG came of age as a composer and thinker about music. The work that provided the inspirational source for his *Verklärte Nacht*—completed, as a string sextet, in December 1899, and arranged for string orchestra in 1917—was a poem of the same name by Richard Dehmel. The voice of a narrator sets the scene, telling of a man and woman who walk by moonlight in "bare, cold woods." Then the woman speaks, informing her lover that she is carrying a child that is not his. After a brief aside from the narrator ("The woman's somber glance drowns in the moonlight"), the man comforts his guilt-ridden partner: "May the child you conceived cease to burden your soul.... A special warmth radiates from you into me. It will transfigure the child." The narrator has the last word, ending the poem with an allusion to its opening lines: "Two people walk through the high, clear night."



Schoenberg must have recognized that Dehmel's verses already suggested a musical form: a kind of rondo in which the narrator's commentary functions as a refrain and the monologues for the woman and man as episodes. This structural feature in turn facilitated his translation of the poem's emotional trajectory—from anxiety, through consolation, to transfiguration—into purely musical terms. Thus Schoenberg begins with a languid march in D minor that at once recalls the solemn tread of the lovers and reflects the eerie calm of the barren, moonlit landscape. The woman's confessional monologue, however, generates agitated, chromatic themes, all of which are subjected to intense develop-




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ment, both motivic and contrapuntal. After a brief but emphatic reference to the opening march, the music corresponding to the man's monologue begins with a warm cello melody in D major and proceeds with a transformation of all of the "woman's" themes from their previous, agonized state into musical images of serenity and bliss. The final stage in the process of transfiguration comes as the introductory music blossoms into a soaring violin line over strummed chords and fluttering tremolos—a stunning representation of the "high, clear night."

To judge from the many revisions in the autograph score, the composition of *Verklärte Nacht* cost Schoenberg quite a struggle. Interestingly enough, the signs of this struggle are less evident in the "cerebral" first part of the sextet than in the "emotional" second part, in precisely the passages where Schoenberg laid bare his heart.

—John Daverio

John Daverio is a Professor in the Department of Musicology at Boston University. He is the author of *Robert Schumann: Herald of a "New Poetic Age," Nineteenth-Century Music and the German Romantic Ideology*, and a variety of articles on the music of Schumann, Brahms, and Wagner. He has lectured widely on these topics in the United States and abroad and has also provided liner notes for numerous compact discs. He is also active as a violinist, in which guise he focuses on music of the twentieth century. He is currently writing a new book, *Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms*, for Oxford University Press.

GUEST ARTISTS

James Conlon



James Conlon has conducted a broad range of operatic and symphonic repertoire throughout the United States, Europe, and Japan. He is currently in his fourth season as principal conductor of the Paris Opera, where his contract was recently extended through August 2004. Since 1989 he has also been general music director of the City of Cologne, Germany, where he is principal conductor of the Gürzenich Orchestra-Cologne Philharmonic. This season he celebrates his twenty-first anniversary as music director of the Cincinnati May Festival, America's oldest choral festival. Since his New York Philharmonic debut in 1974 at the invitation of Pierre Boulez, Mr. Conlon has appeared with virtually every major orchestra worldwide. He is also a frequent guest at such leading music festivals as Aspen, Ravinia, and Tanglewood. Since his first Metropolitan Opera performance in 1976, he has led more than 200 performances with that company, encompassing works in the Italian, German, French, Russian, Czech, and American repertoires. He has also conducted at La Scala, the Royal Opera at Covent Garden, the Paris Opera, Lyric Opera of Chicago, and the Maggio Musicale Fiorentino. This season in Paris he led new productions of *Falstaff* and *Les Contes d'Hoffmann* and revivals of *Turandot* and *Der fliegende Holländer*. Also in Paris he gives concerts with the Paris Opera Orchestra in both of the company's houses, the Bastille and the Palais Garnier. In Cologne he conducts approximately half of the Cologne Philharmonic's subscription programs in addition to special concerts and international tours. This season he took the orchestra to South America, Spain, and Greece, and concluded his complete Wagner *Ring* cycle with a concert performance of *Götterdämmerung*. This summer Mr. Conlon returns to Tanglewood, where he conducts both the Boston Symphony and the Tanglewood Music Center Orchestra, and to the Aspen Music Festival and School, where he leads both the Aspen Chamber Symphony and Aspen Festival Orchestra. In 2000-2001, besides guest appearances including the Cleveland Orchestra, New York Philharmonic, Boston Symphony, and National Symphony, he will lead the Fort Worth Symphony at the finals of the Van Cliburn International Piano Competition. At the Paris Opera he will conduct *Nabucco*, *Don Carlo*, and *Parsifal*, as well as new produc-

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tions of *Don Quixote* and *Peter Grimes*. An ardent champion of the works of Alexander Zemlinsky, Mr. Conlon has embarked on a series of performances in Cologne and recordings for EMI Classics which, when complete, will encompass nearly all of Zemlinsky's operas and orchestral works. In June 1999 he was awarded the Zemlinsky Prize for his efforts in bringing the composer's music to international attention, a prize that the Zemlinsky Foundation, created by the composer's widow more than a decade ago, has presented just once before. Mr. Conlon has recorded prolifically for EMI, Erato, and Sony Classical. Among his recent television appearances are the documentaries "Playing With Fire" and "Hearing Ear to Ear With James Conlon" about his work with finalists of the Tenth Van Cliburn International Piano Competition. Born in New York City, James Conlon made his professional debut in 1971 at the Spoleto Festival conducting *Boris Godunov*. The following year, while still a student at Juilliard, he made his New York debut conducting a Juilliard production of *La bohème* as a protégé of Maria Callas. Named an Officier de l'Ordre des Arts et des Lettres by the French government in 1996, Mr. Conlon made his Boston Symphony debut in January 1981, appeared with the orchestra most recently last July at Tanglewood, and leads two concerts with the BSO here this summer. Earlier this summer he led a performance of Mahler's Fifth Symphony with the Tanglewood Music Center Orchestra.

Barbara Bonney



American soprano Barbara Bonney is widely recognized as one of the foremost Lieder singers of her generation, and as a prime exponent of Mozart and Strauss operatic roles. Her broad repertoire ranges from the Baroque to twentieth-century music, and her thoughtful approach to programming is particularly evident in the recitals that serve as the cornerstone of her career. As part of her dedication to the song literature and the art of the recital, she frequently gives master classes for young singers while on tour. The breadth of Ms. Bonney's artistic interests is reflected in the more than seventy recordings she has made for major labels, including London/Decca, Deutsche Grammophon, Teldec, Angel/EMI, and Philips. Her impressive discography encompasses Lieder, sacred and choral music, opera, and contemporary works. She has recorded her favorite Mozart roles with Nikolaus Harnoncourt and the Concertgebouw Orchestra, and with the Drottningholm Court Theatre and Arnold Östman using period instruments. In her signature role of Sophie she appears in two video recordings of *Der Rosenkavalier*, one with Sir Georg Solti, the other with Carlos Kleiber. Ms. Bonney has been an exclusive Decca artist since 1996. She has recorded songs of Robert and Clara Schumann with Vladimir Ashkenazy, twentieth-century American songs with Sir André Previn, including his *Sallie Chisum Remembers Billy the Kid*, which was written specifically for her, and a disc of Strauss songs, including the piano version of Strauss's Four Last Songs, with Malcolm Martineau. Her latest recital disc, with Antonio Pappano as pianist, is a program of Nordic songs entitled "Diamonds in the Snow." Ms. Bonney opened the 1999-2000 Wigmore Hall season with a series of Goethe anniversary recitals. Also this past season she toured with the Concertgebouw Orchestra and Riccardo Chailly singing Mahler's Fourth Symphony. Engagements this summer and in the coming season include recitals at the Ravinia and Vancouver festivals, a concert appearance with the Vancouver Symphony Orchestra, Bach's B minor Mass at the Saito Kinen Festival, Mendelssohn's *Elijah* with London's Philharmonia Orchestra, Aaron Jay Kernis's *Simple Songs* with the New York Philharmonic, Mahler's Fourth Symphony with the London Philharmonic, and the role of Zdenka in Strauss's *Arabella* at the Metropolitan Opera and at the Opéra-Châtelet in Paris. Ms. Bonney made her Boston Symphony debut in January 1993 and has since appeared regularly at Symphony Hall and at Tanglewood, where she has also performed with the Tanglewood Music Center Orchestra and in recital.

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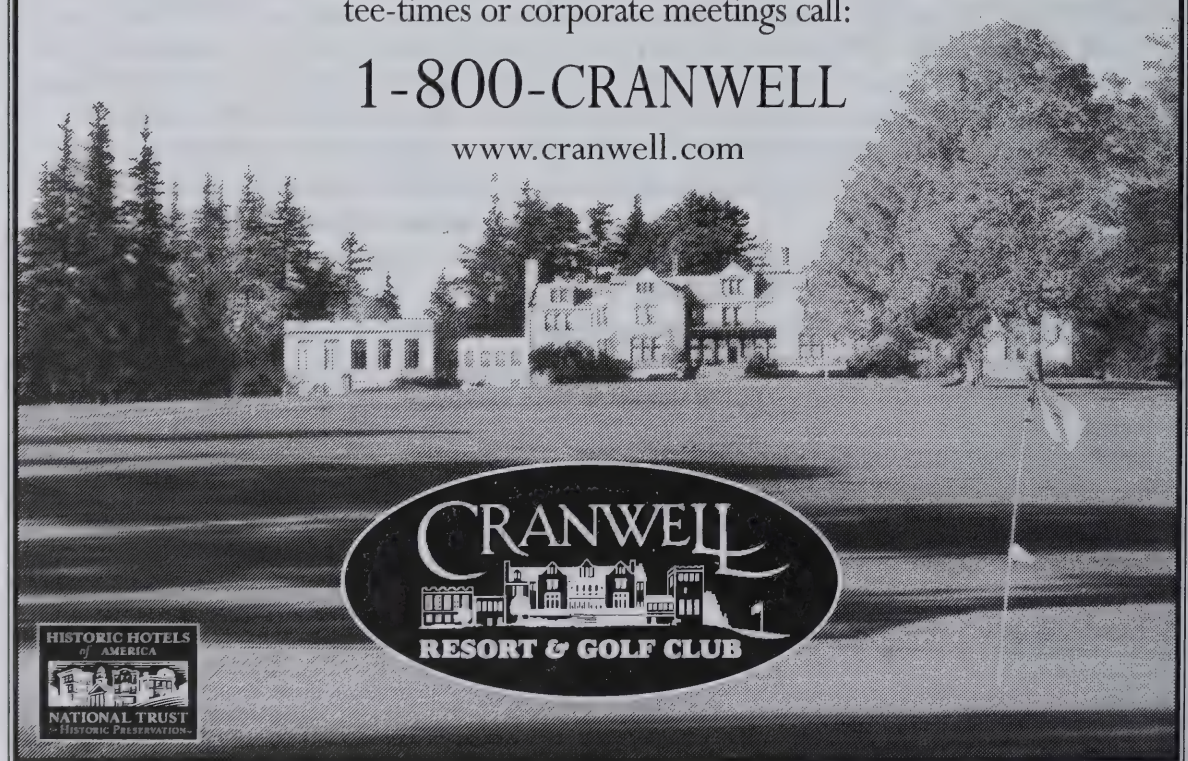


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LIEBERSON — *Red Garuda*, for piano and orchestra
PETER SERKIN

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TCHAIKOVSKY — Symphony No. 5 in E minor, Opus 64
Andante—Allegro con anima
Andante cantabile, con alcuna licenza
Valse. Allegro moderato
Finale: Andante maestoso—Allegro vivace—
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Serge Koussevitzky (above)
Lucien Wulsin II (left)

Wulsin, whose family had French-European roots, became good friends with Koussevitzky, who had lived in France in the early 1920s. It was this friendship, combined with noted Baldwin piano quality, that initiated the time-honored Baldwin-Tanglewood tradition.



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NOTES ON THE PROGRAM

PETER LIEBERSON (b.1946)

Red Garuda, for piano and orchestra

First performances: October 14-15-16, 1999, Symphony Hall, Boston, Boston Symphony Orchestra, Seiji Ozawa cond., Peter Serkin, piano. Commissioned by the Boston Symphony Orchestra.
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PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Symphony No. 5 in E minor, Opus 64

First performance: November 17, 1888, St. Petersburg, Tchaikovsky cond.
First BSO performances: October 1892, Arthur Nikisch cond.
First Berkshire Festival performance: August 16, 1936, Serge Koussevitzky cond.
First Tanglewood performance: August 11, 1940, Koussevitzky cond.
Most recent Tanglewood performance: July 11, 1998, Seiji Ozawa cond.

PETER LIEBERSON's first acknowledged composition was *Flute Variations* (1971), which was given its premiere performance by Harvey Sollberger, the composer, conductor, co-founder with Charles Wuorinen of the Group for Contemporary Music, and through the 1960s New York's most eminent new-music flutist. Upon the premiere in 1983 of his Piano Concerto—a BSO centennial commission (Lieberson was the youngest of twelve composers commissioned by the orchestra on that occasion), and his first piece employing orchestral forces—Lieberson compared the two premieres. "I had virtually no public performances until that one," he said of the *Flute Variations* premiere. "It's somewhat similar to the situation now [1983] in that I've composed exclusively for solo instruments or small chamber ensembles and my first piece for orchestra is performed by the BSO."



Although it may have seemed to the casual observer of both these occasions that Lieberson had emerged spontaneously and fully mature as a composer, his background was well suited to his musical development. His father, Goddard Lieberson, was a composer, an executive with Columbia Records, and a tireless advocate of important twentieth-century composers. His mother had been a ballerina with the Ballets Russes de Monte Carlo and with George Balanchine; later she became known for her narration of such works as Stravinsky's *Perséphone*, Honegger's *Jean d'Arc au bûcher*, and Schoenberg's *A Survivor from Warsaw*. Although Peter Lieberson attended New York University and, intending to become a writer, earned a degree in English literature, he was meanwhile immersed in music. He found his path through music theory via jazz, show tunes, and through countless hours of independent study of scores. He also took a job at New York's classical music station WNCN, where the legendary composers Aaron Copland and Virgil Thomson were among the broadcasters.

Eventually Lieberson met the composer Milton Babbitt (b.1916) when Babbitt was invited to do a program for Copland's series of broadcasts. Lieberson, who knew Babbitt's music through recordings, was immensely impressed with the man, and the two connected for what Lieberson described as "informal" lessons—talking about the younger man's pieces in Chinese restaurants or at the Columbia-Princeton electronic music studios. Lieberson went on to attend graduate school at Columbia, where he studied

with Charles Wuorinen (b.1938).

Somewhat incidentally through Wuorinen's interest in Taoism, Lieberson encountered Buddhism. He became so interested in its philosophy that he moved to Colorado to study Vajrayana Buddhism with Chögyam Trungpa. Lieberson described the initial experience as being "very strict, and at the beginning there's no time for anything else." He stopped composing for a year, finding when he began again that his intensive study of meditation practices had changed his compositional approach, making him more aware of the direct communicative possibilities of music.

After Colorado, Peter Lieberson moved to Boston, where he directed Shambhala Training, a center for the study of meditation. He received his Ph.D. from Brandeis University, where he studied with Donald Martino and Martin Boykan. In 1983 and 1988 he was a visiting composer at the Tanglewood Music Center, where a work commissioned by the Fromm Foundation had earlier been premiered in the 1973 Festival of Contemporary Music. From 1984 to 1988 he taught composition at Harvard University before moving to Halifax, Nova Scotia, to become international director of Shambhala Training. Since 1994 he has devoted his professional time to composing.

Since the 1983 premiere of the Piano Concerto, and owing a good deal to its success, Lieberson's reputation as a composer has become an international one. In addition to the subsequent BSO commission *Drala* (1986), his more recent pieces include a Viola Concerto (1993), an orchestral work, *Fire*, for the New York Philharmonic (1996), *Free and Easy Wanderer* for the London Sinfonietta and Aldeburgh Festival (1998), and a Horn Concerto for William Purvis and the Orpheus Chamber Orchestra (1999). In addition Lieberson has composed two works on librettos by Douglas Penick: the monodrama *King Gesar*, commissioned by the Munich Biennale, premiered in 1992, and subsequently recorded by an ensemble including, among others, cellist Yo-Yo Ma and pianists Peter Serkin and Emanuel Ax; and his similarly-themed opera, *Ashoka's Dream*, which was given its premiere at Santa Fe Opera in 1997. Premieres in the next few seasons include a Cello Concerto for Yo-Yo Ma and the Toronto Symphony, an orchestral work for the Cleveland Orchestra, and a song cycle for his wife, the mezzo-soprano Lorraine Hunt Lieberson.

Many of Lieberson's works, including *Ashoka's Dream* and *King Gesar*, take their impetus from the composer's study of Eastern philosophy. *Red Garuda* takes its title from a supernatural being in Hindu and Buddhist mythology (see the composer's note,



below). In *Red Garuda*, Peter Lieberson approaches the treatment of soloist and orchestra differently from the more abstract perspective of the Piano Concerto, Horn Concerto, and Viola Concerto. While the soloist in *Red Garuda* is at times an instigator of musical actions, the role is less one of opposition or hierarchy than that of a partner in the mutual presentation of the material. Nor does the pianist represent, in any discrete way, the garuda of the piece's title; music that directly refers to the garuda is presented in all of the sections of the orchestra. The piece is in four movements, with a slow but building introduction and three contrasting, highly illustrative variations. Though it is not programmatic in a narrative way (like, for example, Berlioz's *Symphonie fantastique*), Lieberson uses the music to evoke particular landscapes. The musical materials he employs range from complex gestural figures to the more succinctly descriptive motif of the garuda; Lieberson's thoughtful use of his basic material results in passages of diverse beauty, from the intensity of the Fire Variation to moments of quiet lyricism in the Water Variation and the "windy music" of the Earth/Wind Variation.

—Robert Kirzinger

The composer has provided his own program note for Red Garuda*:*

The Garuda is a mythical bird, enormous, reddish-orange with wings of celestial metal.

My piece, *Red Garuda*, began with an imagined journey. I was alone in a desolate mountain retreat. Out of the black night sky a garuda appeared like a shadow without origin. As it flew towards me I lost consciousness. When I awoke I was on the back of the garuda flying over different landscapes—a landscape of viscous, bubbling fire; a deep, calm lake whose borders could hardly be seen in the distance; a rugged, mountainous landscape buffeted by winds, sometimes gentle, other times howling. I could hear the flapping of the giant bird's wings and its eerie caws.

All of this suggested variations to me: the short first movement was like the night sky out of which the garuda emerges. When the piano first enters and the music becomes forceful and pulsing, it is like the first appearance of the garuda. At a certain point for me the vision of the journey on the garuda and the musical material began to represent each other. Then I was able to continue with the variations. The second movement is a "Fire Variation," unpredictable, music rising from the depths. The image I had was of someone stirring a giant cauldron.

By contrast the third movement ["Water Variation"] is calm and still, ocean-like. The music does become more impassioned, but, to my ears, wave-like and steady at the same time. The fourth and final movement is earthy and dance-like, punctuated by more "windy" music. I call it an "Earth/Wind Variation." Throughout the piece the presence of the garuda can be felt, sometimes only



Peter Lieberson, Peter Serkin, and Seiji Ozawa following the Tanglewood premiere of Lieberson's Piano Concerto on August 14, 1983

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as a motive in the drums and bass drum, an evocation of flapping wings.

It is hard to explain how a compelling image and music that is inherently without images or associations can become so intertwined as they did for me in *Red Garuda*. Nonetheless, this relationship seems to be at the core of my composing now, as does my interest in identifying with the elements as a way to evoke different kinds of music. I can only hope that the results of this step along the way, which has proven so meaningful to me at a time when my feelings and ideas about composing were in complete upheaval and I was unsure of how to continue at all, will be meaningful to those who listen.

—Peter Lieberson

* * * * *

Composers are not always the best judges of their own music. Blinded by inspiration, protective of their newborn compositions, perhaps they shouldn't be blamed for lacking objectivity. At the moment a composer places the last note on a new symphony—still immersed in the creative process—s/he may find it nearly impossible to attain any distance from what has just been produced, or to evaluate with sobriety. As time passes, a composer's relationship to his/her music may also change: what once seemed to its creator a work of genius may, ten years and several symphonies or operas later, seem puerile and strained.

PYOTR ILYICH TCHAIKOVSKY provides an unusually vivid example of the wildly fluctuating—some might say neurotic—relationship an artist can have with his own work. His moods—judging from his voluminous correspondence, diaries, and memoirs written by relatives and friends—could swing within the course of a single day from elation to desperation to serenity. When he was working on one of the symphonies or concertos that have become today cornerstones of the classical repertoire, his emotional state was most often fragile and unstable.



Nor did Tchaikovsky's personality mellow with middle age and fame. The Symphony No. 5, completed in 1888, more than a decade after the highly successful Symphony No. 4, was a source of intense dissatisfaction to its already famous, yet still oddly insecure, composer. By 1888 Tchaikovsky was acclaimed for his first four symphonies, the two piano concertos and violin concerto, and stage works like the ballet *Swan Lake* and the opera *Eugene Onegin*. Even so, as he approached the age of fifty he was haunted during his work on the Fifth Symphony by the irrational and obsessive belief that he was finished as a composer.

From a rented country house in the town of Frolovskoye, not far from Moscow, he wrote to his brother and confidant Modeste on May 15, 1888, "In the evenings at sunset I stroll through the open fields; the view is luxurious. In a word, everything would be fine if it weren't for the terrible cold and rain. I haven't starting working yet. But to tell the truth, I still have absolutely no desire to create. What does that mean? Have I finally written myself out? I have no ideas and no inspiration! But I'm hoping that little by little material for the symphony will come together." His block vanished and, as always, the material did come together: only six weeks later the whole Fifth Symphony was sketched out. (That the soggy weather had improved may also have helped.) "I'm terribly anxious to prove not only to others, but to myself, that I haven't dried up," Tchaikovsky wrote, in his usual hyperbolic style, to his patroness Nadezhda von Meck.

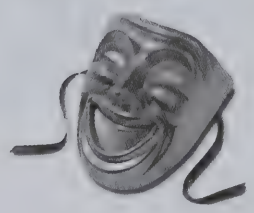
But even after completing the Fifth Symphony, Tchaikovsky was uncertain of its worth. "Imagine my joy!" he wrote with childlike enthusiasm to Modeste in early Sep-

tember 1888. "My new symphony is creating a sensation among my Moscow acquaintances. And I thought it would never be right, and imagined with terror how they would delicately hide from me that I had written trash."

The positive reception accorded the Fifth Symphony first by Tchaikovsky's colleagues, and later in the fall by Russian and European audiences (the premiere took place in St. Petersburg on November 17), did not suffice to convince the composer, either. Troubled by reviews that compared the Fifth unfavorably to his earlier compositions, he wrote to von Meck in late December: "Each time I hear it, I become more and more convinced that my most recent symphony is an unsuccessful work, and this consciousness of an unintentional failure greatly saddens me.... The future will show if I'm mistaken in my fears or not, but in any case it's a pity that a symphony written in 1888 is inferior to one written in 1877."

The Fifth Symphony may be somewhat more restrained than the equally popular Fourth, but in no way is it "inferior." If anything, the Fifth develops more completely and convincingly the kind of dramatic programmatic structure introduced in the Fourth. Both symphonies use a "signature" motif with extramusical significance as a basic organizing principle. In both symphonies, this motif comes in the opening bars of the first movement and then reappears elsewhere. The Fourth's motif (as Tchaikovsky told von

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Meck in a detailed written synopsis) is the "fate theme": the "idea of fate which prevents the impulse to happiness from attaining its goal." The composer expresses this idea musically with a blaring fanfare in the brass which appears most prominently in the Fourth's first movement, and reappears towards the end of the last movement, growing ingeniously out of a Russian folk song.

By contrast, the Fifth opens gloomily and softly, with what sounds like a funeral march played by two clarinets. This motif subsequently appears in each of the following three movements, where its emotional and thematic significance is radically transformed —into grief, suffering, and ultimately triumph—through the composer's mastery of harmony, meter, and orchestration. Tchaikovsky failed to provide an extended description of the ideological role of the Fifth Symphony's signature motif, but a few mysterious remarks he wrote in his diary have led scholars to label it the "Providence motif." Under the heading "Program for the first movement of the symphony," Tchaikovsky wrote:

> Introduction. Complete resignation to fate, or to something similar—
> the inscrutable design of Providence.
> Allegro I) Murmurs, doubts, lamentation, reproaches against XXX.
> II) Should I throw myself into the embraces of Faith???

In the *Manfred* Symphony (inspired by Byron) completed just three years before the Fifth, Tchaikovsky had introduced Manfred's motto-theme into every movement; this experience clearly aided the composer in inserting the "Providence" motif so skillfully into each of the movements of the Fifth Symphony. Its musical and emotional contours permeate the entire work in a manner that would be widely imitated by Tchaikovsky's symphonic successors in Russia and elsewhere. Perhaps the composer's supreme *tour de force* is his unobtrusive and telling introduction of the "dark" motif into the coda of the

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Joseph Addison



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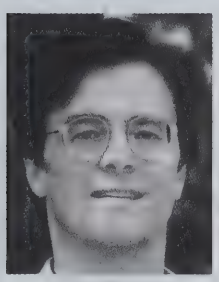
Eventually, even the chronically insecure Tchaikovsky came to appreciate the significance of his enormous accomplishment—but not without some lingering reservations. In early 1889, he conducted the Fifth Symphony in several European capitals where it received tumultuous ovations. From Hamburg on March 12, Tchaikovsky wrote to Modeste that Johannes Brahms had delayed his departure from the city in order to hear him conduct the Fifth at rehearsal. "After the rehearsal we had something to eat and did some good carousing. Brahms is very appealing, and I like his directness and simplicity. Neither he nor (apparently) the musicians liked the symphony's finale, but what's more important, I can't stand it, either."

—Harlow Robinson

Harlow Robinson, Professor of Modern Languages and History at Northeastern University, is author of biographies of Sergei Prokofiev and Sol Hurok, and editor and translator of *Selected Letters of Sergei Prokofiev* (Northeastern). He has written essays and articles for the *New York Times*, *Los Angeles Times*, *Musical America*, *Opera News*, *Stagebill*, and other publications, and has lectured for the Boston Symphony, New York Philharmonic, Lincoln Center, Metropolitan Opera Guild, and Philadelphia Orchestra. He is currently at work on a history of Soviet music for Chicago Review Press.

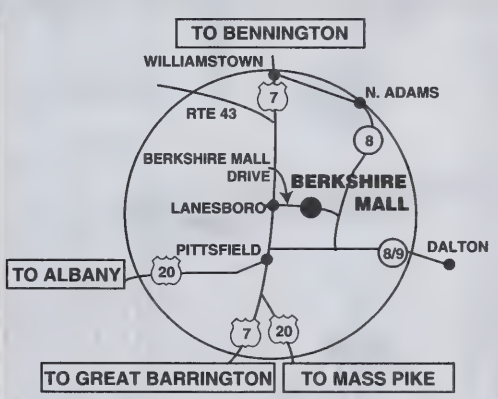
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Peter Serkin



American pianist Peter Serkin has developed a reputation as one of the most thoughtful and individualistic musicians appearing before the public today. His recital appearances, chamber music collaborations, recordings, and performances with symphony orchestras have won worldwide acclaim. Mr. Serkin's rich musical heritage extends back several generations. His grandfather was the violinist-composer Adolf Busch, his father the pianist Rudolf Serkin. In 1958, at age eleven, he entered the Curtis Institute of Music, where he was a student of Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He later continued his studies with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. In 1959 he made his debut at the Marlboro Music Festival, which was closely followed by his New York debut; both these concerts were conducted by his close friend and colleague Alexander Schneider. He was then engaged for concerto performances

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with Eugene Ormandy and George Szell, since which time he has appeared with the world's major symphony orchestras. In chamber music he has performed with Alexander Schneider, Pablo Casals, Pamela Frank, Yo-Yo Ma, the Budapest String Quartet, the Guarneri String Quartet, the Orion String Quartet, and Tashi, of which he was a founding member. He has been honored as the first pianist to receive the Premio Internazionale Musicale Chigiana in recognition of his outstanding artistic achievement. Mr. Serkin has performed many important world premieres; as an example, his recital program of 1989-90 featured eleven commissions from ten composers. The late Toru Takemitsu wrote seven works for him, including three works with orchestra, a solo piano piece, and several chamber works. In 1983 he premiered Peter Lieberson's Piano Concerto with Seiji Ozawa and the Boston Symphony Orchestra. For his most recent BSO appearance, in October 1999, he played the premiere of Lieberson's *Red Garuda*. Last summer, Mr. Serkin's schedule included performances at the San Francisco Symphony's Stravinsky Festival, the Mann Music Center, Tanglewood, Ravinia, the Saratoga Performing Arts Center, and the Blossom Festival. Orchestral engagements in 1999-2000 included performances with the Baltimore Symphony, Saint Paul Chamber Orchestra, Philadelphia Orchestra, and National Symphony Orchestra, among others, as well as an eleven-city tour of the United States playing Brahms's D minor piano concerto with the Vienna Radio Symphony Orchestra. Recital engagements in 1999-2000 included performances at New York's Carnegie Hall, Chicago's "Symphony Center Presents," and the Gilmore International Keyboard Festival. As distinctive and varied as his programming, Peter Serkin's recordings range from Bach to Berio. Recent releases include the Brahms violin sonatas with Pamela Frank, the Henze and Brahms piano quintets with the Guarneri String Quartet, "Music for Two Pianos" with András Schiff, "Quotation of Dream" with Oliver Knussen and the London Sinfonietta featuring music of Toru Takemitsu, and a new recital album on Koch, "The Ocean that has no West and no East," including music by Webern, Wolpe, Messiaen, Takemitsu, Wuorinen, Knussen, and Lieberson. Peter Serkin is on the faculties of the Juilliard School, the Curtis Institute of Music, and the Tanglewood Music Center. He has performed frequently with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood since his BSO debut in July 1970. His recording with Seiji Ozawa and the Boston Symphony Orchestra of Peter Lieberson's Piano Concerto is available on New World Records.



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COPLAND AND THE MOVIES
A Film Festival at Tanglewood

Sunday, July 23, at 9 p.m.—"The Heiress" (1949)
Introduced by Gene Shalit

Monday, July 24, at 9 p.m.—"The Cummington Story" (1945) and "Our Town" (1940)
Introduced by Harlow Robinson

Tuesday, July 25, at 9 p.m.—"The City" (1939) and "The Red Pony" (1948)
Introduced by John Williams

Wednesday, July 26, at 9 p.m.—"Of Mice and Men" (1939)
Introduced by Harlow Robinson

All in Seiji Ozawa Hall; free admission.

As part of its celebration this summer marking the 100th anniversary of the birth of Aaron Copland (1900-1990), Tanglewood is pleased to present six of the eight films—excluding "The North Star" (1943) and "Something Wild" (1961)—for which Aaron Copland wrote the music. Following birthday celebrations in 1975, 1980, and 1985, this is Tanglewood's fourth tribute to the composer, who was a revered figure in Tanglewood's history and a long-time faculty member at the Berkshire Music Center (now the Tanglewood Music Center).

Copland and His Film Music
by Harlow Robinson

Aaron Copland is one of the very few American composers who succeeded in bridging the abyss separating the worlds of serious "classical" music and Hollywood movie music. In the United States, commercial concerns dominated the film industry from its earliest years. Most Hollywood directors treated music the way a hostess treats servants at a fancy party: as a necessity that should go largely unnoticed. As a result, film composers were relegated to a different category than "composers" (though we did see a welcome exception last year, in John Corigliano's romantic and complex Oscar-winning score for *The Red Violin*). This cultural divide only deepened in the second half of the twentieth century, as composers gravitated to university music departments and the demand for "pop" scores grew in Hollywood. The situation was quite different in other countries. In the USSR, for example, the state-subsidized (and state-controlled) film industry frequently employed such recognized classical masters as Sergei Prokofiev, Dmitri Shostakovich, Aram Khachaturian, and, more recently, Alfred Schnittke and Sofia Gubaidulina.

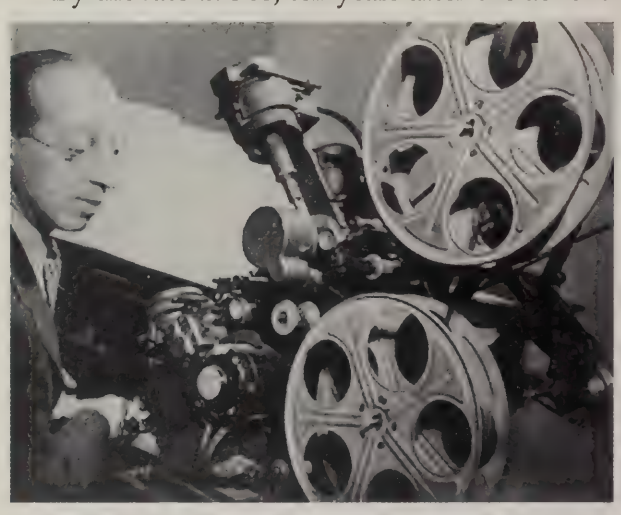
Copland scored his first film (*The City*) in 1939 and his last (*Something Wild*) in 1961, but seven of his eight scores were composed between 1939 and 1949. During this decade, Copland was nominated on four occasions for six Academy Awards (four for Best Original Score, and two for best score); he finally won an Oscar the last time around, in 1949, for *The Heiress*. Of his eight scores, two were composed for documentaries. Funded

by the Carnegie Corporation and first screened at the 1939 World's Fair, *The City* attempted to show a utopian vision of the American (suburban) future. Much less well-known is the "pseudo-documentary" *The Cummington Story* (1945), a brief and tendentious look at the assimilation of Eastern European refugees into a quaint New England village; this was made for the Office of War Information for foreign distribution as part of the US propaganda effort.

The six features Copland scored were heavily publicized mainstream (if unusually high-minded) films made by well-established directors (Lewis Milestone, William Wyler) for major studios (Paramount, Goldwyn) and employing stellar writing (John Steinbeck, Lillian Hellman, Thornton Wilder, Henry James) and acting talent (Burgess Meredith, Lon Chaney Jr., William Holden, Erich von Stroheim, Walter Huston, Robert Mitchum, Olivia de Havilland, Montgomery Clift). Three were based on popular recent works of American literature, two by John Steinbeck (*Of Mice and Men*, *The Red Pony*) and one by Thornton Wilder (*Our Town*). A fourth (*The Heiress*) drew on a recent Broadway adaptation of a nineteenth-century classic, Henry James's novella *Washington Square*. Only one of the eight films—the bizarre and propagandistic *The North Star*—is set outside of the United States, in a Ukrainian village just before and after the 1941 Nazi invasion of the USSR.

By the time he began working in Hollywood, Copland had established his independent "classical" reputation with works like the ballet *Billy the Kid*, the Piano Concerto, and *El Salón México*, and his music had already been embraced by such important conductors as Serge Koussevitzky, who frequently included works by Copland on his programs at the Boston Symphony in the 1920s. For this reason, Copland was able to demand and receive somewhat better working conditions in Hollywood. As Howard Pollack writes in his recent Copland biography, Russian-born director Lewis Milestone (who used Copland for three films) gave the composer twice as much time as normal to produce a score, and did not cut his music. Copland also supervised the orchestration process, a rare occurrence in Hollywood, where hard-pressed composers usually farmed out this time-consuming work to an army of subordinates.

By the late 1930s, ten years after the advent of sound in cinema, the Hollywood film score had assumed a distinct style. Film composers like Max Steiner, Erich Korngold, Alfred Newman, and Frank Waxman were turning out scores at a rapid assembly-line pace. Musically, they relied very heavily on the techniques of leitmotifs associated with particular characters, and theme-and-variations. There was a certain predictability and sameness to the scores they produced, with syrupy tunes and lush orchestration heavily indebted to the works of late Romantic composers, especially Tchaikovsky and Wagner.

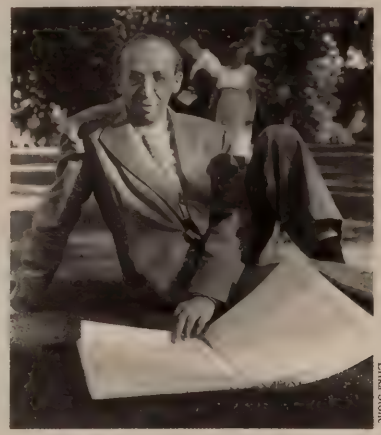


Copland during production of "The Heiress"

Copland rejected this conventional Hollywood style, instead incorporating into his film scores the same kind of sparely orchestrated, understated, unsentimental, and muscular music that he had already used to such great effect in his concert pieces. Casting aside the repetitive and obvious leitmotif system, Copland produced a wide variety of themes for various dramatic situations. Although he did on occasion use imported tunes that were not his own for period

atmosphere (most notably the song "*Plaisir d'amour*" in *The Heiress*), he never stooped to the role of a mere arranger, as Max Steiner does in *Casablanca*, a film produced in the same Hollywood of the early 1940s. Like Sergei Prokofiev (*Lt. Kije*), Copland recycled much of his movie music into concert pieces that have enjoyed great popularity.

In one of several essays he wrote on the art of film music, Copland observed that film music served to give "a sort of human warmth to the black-and-white, two-dimensional figures on the screen, giving them a communicable sympathy that they otherwise would not have, bridging the gap between the screen and the audience." In his own distinguished work for the cinema, Copland bridged not only the gap between screen and audience, but also the even greater distance between popular and classical taste.


Erika Stone

Copland at Tanglewood in 1947

A frequent lecturer and annotator for the Boston Symphony Orchestra, Lincoln Center, and the Metropolitan Opera Guild, Harlow Robinson is Professor of Modern Languages and History at Northeastern University. Currently at work on a book about Soviet music for Chicago Review Press, he is author of biographies of Sergei Prokofiev and Sol Hurok, and editor and translator of *Selected Letters of Sergei Prokofiev*. His articles and essays have appeared in the *New York Times*, *Los Angeles Times*, *Opera News*, *Opera Quarterly*, *Stagebill*, and numerous other publications.

AARON COPLAND: THE FILMS (described chronologically)

Annotations by Harlow Robinson

"THE CITY" (1939; 45 minutes, black and white)

[Tuesday, July 25]

Produced by the American Institute of Planners and funded by the Carnegie Corporation, *The City* is a documentary based on an idea by Pare Lorentz and co-directed by Ralph Steiner and Willard Van Dyke. First shown on May 26, 1939, at the New York World's Fair, *The City* (with narration by city planner Lewis Mumford) is today regarded as a landmark in the history of American documentary filmmaking and an important "text" in the evolution of concepts of urban planning. The film advances a utopian vision of the "new city" developed by the Resettlement Administration in the late 1930s, with carefully planned use of green space, the latest modern conveniences, and a strong sense of community responsibility. In contrast to this wonderful "world of tomorrow" we see sequences depicting the miserable life of the inhabitants of polluted industrial towns and the metropolis. Copland's music is heard throughout nearly the entire film, with distinct themes for the quaint New England village, the squalid slums, and the noisy city. Two of the movements of Copland's 1942 suite *Music for the Movies* ("New England Countryside" and "Sunday Traffic") come from *The City*'s score.

"OF MICE AND MEN" (1939; 107 minutes, black and white)

[Wednesday, July 26]

This screen version of John Steinbeck's 1937 novella was Copland's first feature film, and the first of his three collaborations with Russian-born director Lewis Milestone, recipient of an Oscar for *All Quiet On the Western Front* (1930). The cast features Burgess Meredith as George and Lon Chaney, Jr., as his mentally retarded but gentle friend Lennie. For his score, Copland received two Academy Award nominations, for Best Score and Best Original Score. He also received the praise of the often prickly Virgil Thomson, who called it "the most distinguished populist music style yet created in America."

"OUR TOWN" (1940; 90 minutes, black and white)

[Monday, July 24]

Sam Wood directed this charming screen version of Thornton Wilder's lyrical play of life in the small New England town of Grover's Corners around 1900. Copland had seen the 1938 Broadway production and wrote that he saw the film as "the perfect vehicle for putting to the test opinions I had voiced in the press—that film music should follow the organic structure of a story, and that the music must be appropriate to the nature of that story." Transparent and unsentimental, Copland's music relies heavily on simple open intervals employed with skill and restraint. Copland subsequently created a ten-minute, single-movement suite (*Our Town)* from the film's music.

"THE NORTH STAR" (1943; 105 minutes, black and white)

[Not being shown at Tanglewood]

Copland's second collaboration with Lewis Milestone is a notorious piece of pro-Soviet propaganda produced by Goldwyn as part of Hollywood's short-lived effort to support the American alliance with the USSR during World War II. Using an original screenplay written by Communist sympathizer Lillian Hellman, *The North Star* shows the tragic impact of the June 1941 Nazi invasion on a fictional collective farm in Ukraine. The impressive cast includes Walter Huston, Anne Baxter, and Walter Brennan, plus Erich von Stroheim as an immoral German doctor who supervises experiments on the blood of unwilling child donors from the local population. It seems incredible today that this preposterously inaccurate and biased portrait of life under Stalin could have been nominated for six Oscars, including one for Copland's score. The music is atypical for Copland's film work in that it incorporates numerous "folksy" songs, choruses, and dances, including four songs with lyrics by Ira Gershwin and numerous adaptations of Russian folk and revolutionary songs. After World War II, *The North Star* was denounced in the Cold War climate as dangerously pro-Communist. Pauline Kael later wrote that the film "romanticizes the Russians so fondly that they're turned into Andy Hardy's neighbors."

"THE CUMMINGTON STORY" (1945; 15 minutes, black and white)

[Monday, July 24]

The smallest and least-known of Copland's film projects, *The Cummington Story* was produced for the Office of War Information and intended to be shown abroad. According to Copland biographer Howard Pollack, its narrative "traces the temporary settlement of a group of Eastern European refugees in a quintessentially American town," and "the music unfolds with impressive shape and continuity, notwithstanding a few later cuts that naturally impeded its flow." Apparently the film was never shown in the United States.

"THE RED PONY" (1948, released 1949; 88 minutes, Technicolor)

[Tuesday, July 25]

This was Copland's third collaboration with Lewis Milestone, and their second film adaptation of a work by John Steinbeck. This time the source was *The Red Pony*, Stein-

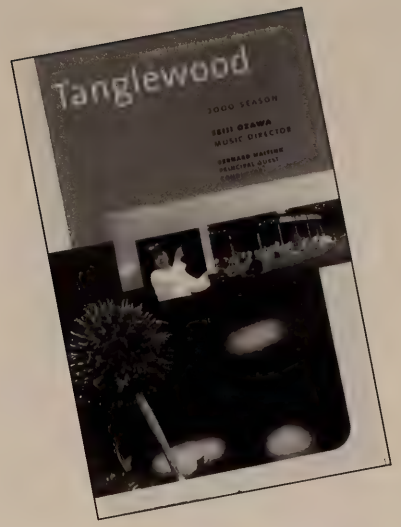
beck's 1945 novella of life on a ranch in central California around 1910. Milestone persuaded Steinbeck to write the screenplay, and even convinced him to alter the original bittersweet ending (in which the boy Tom finally gets his pony but the mare dies) to a less disturbing one (the pony and the mare live happily after). Robert Mitchum turns in a memorable performance as the ranch hand Billy Buck. Copland wrote nearly one hour of music for *The Red Pony*, some of which he later arranged in a six-movement concert suite.

"THE HEIRESS" (1949; 115 minutes, black and white)
[Sunday, July 23]
For Paramount, William Wyler directed this screen version of a recent Broadway dramatization of *Washington Square*, Henry James's classic novella of New York society in the gay '90s. The cast includes Olivia de Havilland, who won an Oscar for her portrayal of the shy heiress Catherine Sloper; and the up-and-coming Montgomery Clift as her fortune-hunting suitor Morris Townsend. For his score, Copland had to create a different, more sophisticated and urbane, musical atmosphere than the homespun style he had used in his previous work in the movies. At the studio's insistence, he incorporated appropriate period music, including the song "*Plaisir d'amour*" by Johann Schwartzendorf-Jean Florian. After being nominated on five previous occasions, Copland finally won an Oscar for Best Original Score for *The Heiress*.

"SOMETHING WILD" (1961; 112 minutes, black and white)
[Not being shown at Tanglewood]
Copland returned to score *Something Wild* after being away from Hollywood and the movies for twelve years following *The Heiress*. Young Jack Garfein directed this independent feature based on a novel by Alex Karmel that tells how a girl's life and attitudes change after she is raped and moves in with a garage mechanic. Garfein cast his wife Carroll Baker in the starring role of Mary Ann. Set in New York, the film gave Copland an opportunity to return to the urban atmosphere of *The City*. The music reflects the more complex, dissonant style of Copland's later years, and was recycled in the orchestral suite *Music for a Great City*.



Copland with Leonard Bernstein and Seiji Ozawa, 1988



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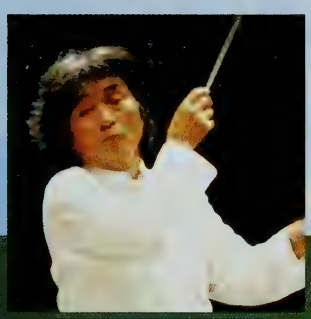
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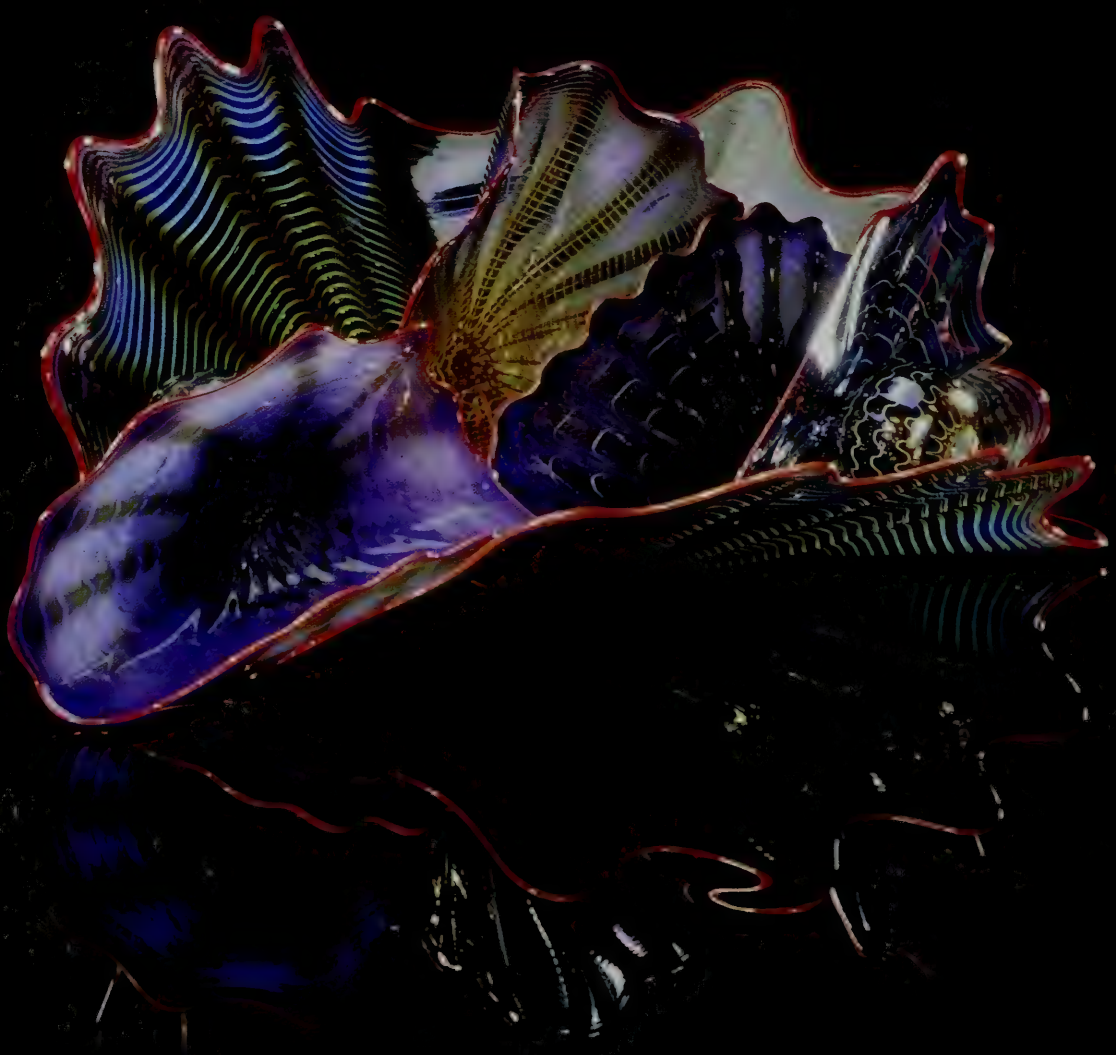
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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The

BSO Archives



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orches-

A "Special Focus" Exhibit at the Tanglewood Visitor Center:
An Aaron Copland Centennial Tribute



Howard S. Babbitt, Jr./BSO Archives

To celebrate the 100th anniversary of Aaron Copland's birth (November 14, 1900), the BSO Archives has mounted an exhibit at the Tanglewood Visitor Center that surveys aspects of Copland's career as composer and teacher, and his long association with the BSO and Tanglewood. From their first meeting in 1924, Copland and the BSO's newly appointed music director Serge Koussevitzky became close friends and musical collaborators. Under Koussevitzky the BSO gave five world premieres of Copland's works and made numerous recordings of his music. Koussevitzky appointed Aaron Copland head of the Berkshire Music Center's composition faculty when Koussevitzky's dream of a music school was realized in 1940. Copland is shown here *circa* 1947 with the Berkshire Music Center (now the Tanglewood Music Center) Student Council on the Tanglewood lawn.

In addition to items preserved in the BSO Archives, the exhibit features photographs of Copland taken by close friend and professional photographer Victor Kraft. Those in the exhibit were reproduced from Kraft's original prints in the Aaron Copland Collection at the Library of Congress. The BSO is grateful to Mrs. Rheba Kraft and the Aaron Copland Fund for Music for granting permission to reproduce and exhibit Victor Kraft's photographs here to mark the 100th anniversary of Aaron Copland's birth.

tra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and in recent years a weekend-long Jazz Festival has been added to close the summer. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the school with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The school opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

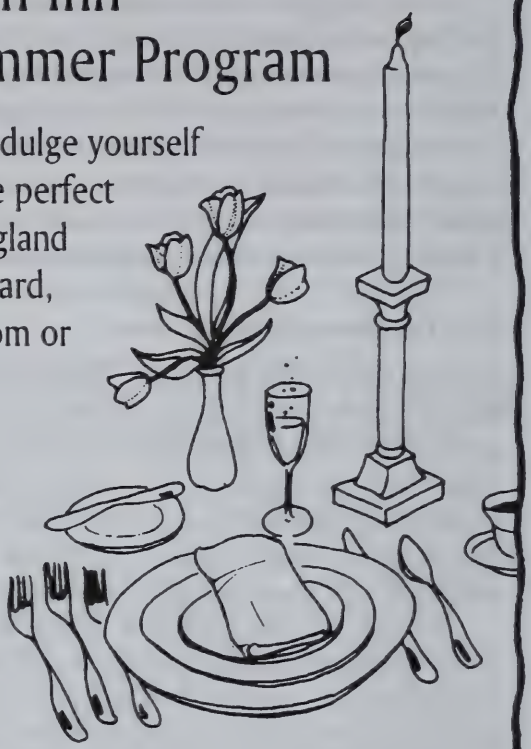
The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced instrumentalists, singers, conductors, and composers who have completed most of their formal training in music. Besides the continuing involvement of Seiji Ozawa and individual BSO members; master classes and coachings led by distinguished guest faculty; the Conducting Class led by Robert Spano, head of the TMC's

The Tanglewood Music Center is supported in part by the National Endowment for the Arts.

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Conducting Program, and Phyllis Curtin's master classes for singers, the Tanglewood Music Center's 2000 summer season includes a fully staged production of Verdi's *Falstaff* under the direction of Seiji Ozawa, and performances of orchestral and chamber music of Aaron Copland celebrating the centennial of the composer's birth. André Previn will coach chamber music and give conducting classes. TMC Composition Fellows will collaborate in a workshop setting with Shakespeare & Co. They will also participate in chamber music programs, and in the TMC's annual Festival of Contemporary Music under the direction of British composer/conductor George Benjamin, at which American composers Milton Babbitt and Elliott Carter will be in attendance. String players will participate in a special String Quartet Seminar with BSO members and such distinguished faculty as Norman Fischer and Joel Smirnoff. Special pre-season seminars include a three-day Family Concert Seminar in which a select group of TMC Fellows have the opportunity to create programs for children's and family concerts under the guidance of the Juilliard School's Eric Booth, and a week-long workshop on Bach cantata performance led by Craig Smith, the director of the Emmanuel Music Ensemble based at Boston's Emmanuel Church. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high-school age.

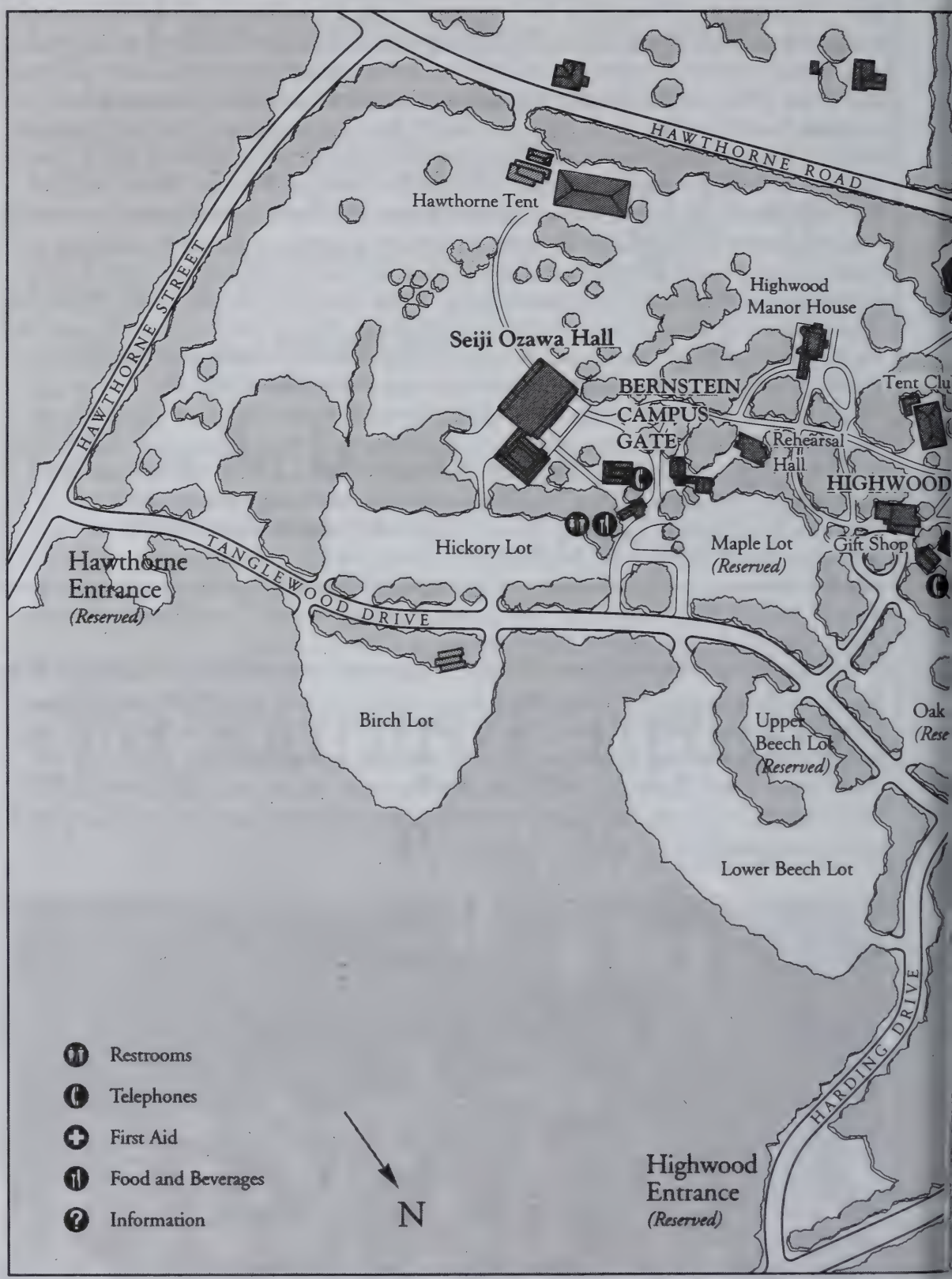
It would be impossible to list all the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Mr. Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

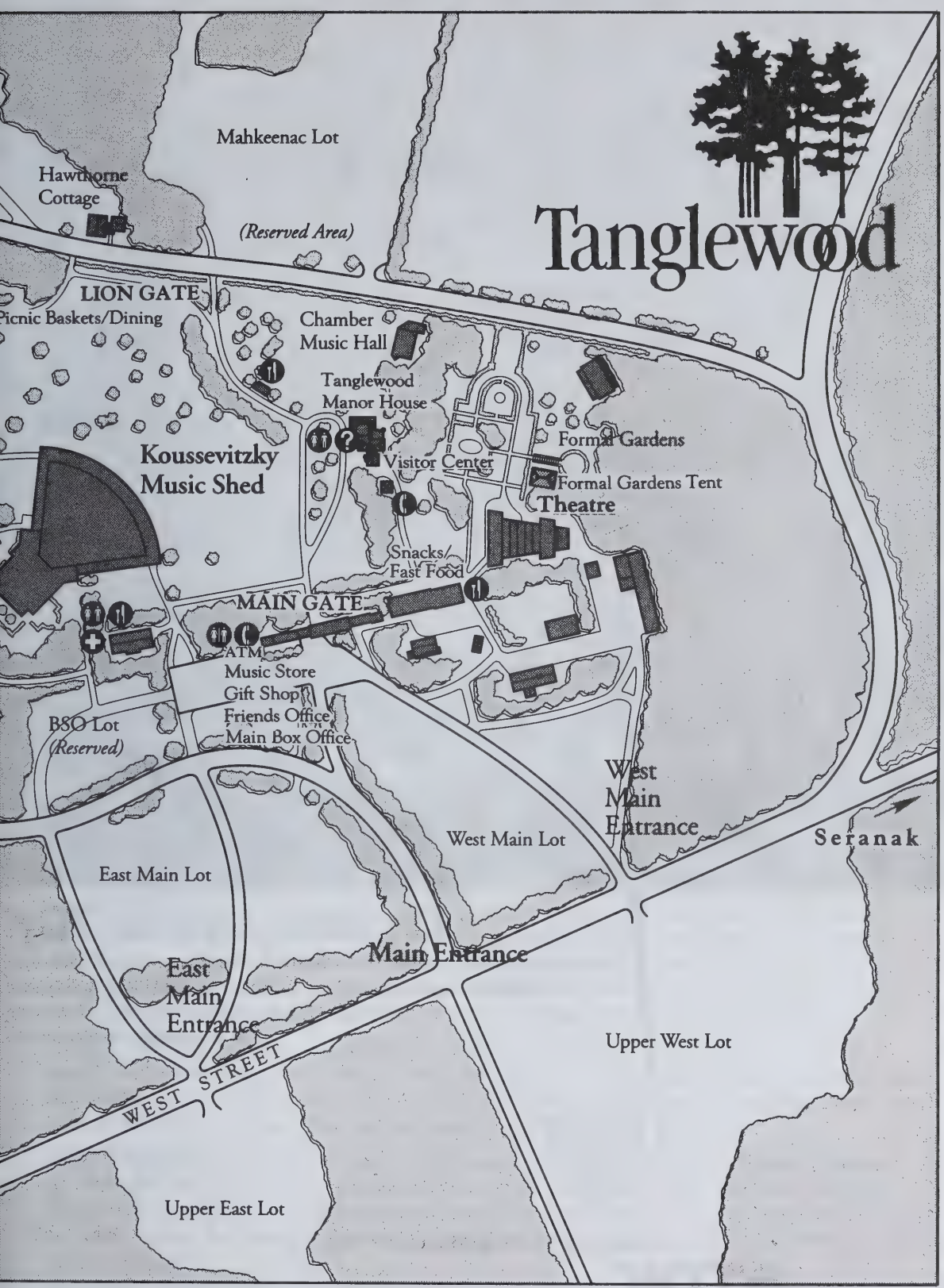
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall


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GATE
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HIGHWOOD
Tent Clu
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Maple Lot
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Gift Shop
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Entrance
(Reserved)
TANGLEWOOD DRIVE
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Upper
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HARDING DRIVE
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Information
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Entrance
(Reserved)


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Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
LION GATE
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Chamber Music Hall
Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
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WEST STREET
Upper East Lot

Boston Symphony Orchestra, Photo: Costa Manus



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IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

PLEASE NOTE: AS OF THIS SEASON, SMOKING IS RESTRICTED TO DESIGNATED AREAS ON THE TANGLEWOOD GROUNDS. MAPS SHOWING THESE AREAS ARE AVAILABLE AT THE TANGLEWOOD VISITOR CENTER AND AT ALL ENTRY GATES.

Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash may disturb other listeners as well as the performers.

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING CONCERTS. THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200; or call TICKETMASTER at (617) 931-2000 in Boston; (413) 733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, an access service center and parking facilities are located at the Main Gate. Accessible restrooms, pay phones, and water fountains are located on the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $15 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. Open Rehearsal subscriptions for four, six, or eight rehearsals are also available.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant from TDK, a world leader in digital, audio, and video recording solutions. Up to four free children's lawn tickets are offered per parent or guardian for



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each concert, but please note that children under the age of five must be seated on the rear half of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts. The free ticket policy does not extend to groups of children or to Popular Artists concerts. Organized children's groups (15 or more) should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are availaable only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

FOOD AND BEVERAGES can be obtained in the cafés on either side of the lawn and at other locations as noted on the map. Visitors are invited to picnic before concerts.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Daytime hours are 10 a.m. to 4 p.m. Monday through Friday, 9 a.m. to 4 p.m. on Saturday, and 10 a.m. to 6 p.m. on Sunday. Evening hours are from 5:30 p.m. until the grounds close on Friday, from 6 p.m. on Saturday, and from 7 p.m. through intermission on Ozawa Hall concert nights. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies. Except on Sunday, when it is open from noon to 6 p.m., the Tanglewood Music Store's hours are the same as those for the gift shops. In addition, a branch of the Tanglewood Music Store is located by the Tanglewood Café and open during café hours.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon to 5 p.m. on Sunday, with additional hours Friday and Saturday evenings from 6 p.m. until twenty minutes after the concert. The Visitor Center is also open during concert intermissions, and for twenty minutes after each concert. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

SEIJI OZAWA



The 1999-2000 season is Seiji Ozawa's twenty-seventh as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of the new Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator in the activities of the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others. In the fall of 2002, following that summer's Tanglewood season, he will begin a new phase in his artistic life, stemming from his increasing interest in and affinity for opera: he will become music director of the Vienna State Opera, where he has maintained a long association as a guest conductor leading productions in that house as well as concerts with the Vienna Philharmonic in Vienna, at Salzburg, and on tour.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981 and a series of works celebrating the Tanglewood Music Center's fiftieth anniversary in 1990. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra, a concert subsequently released by Sony Classical in both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England

Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

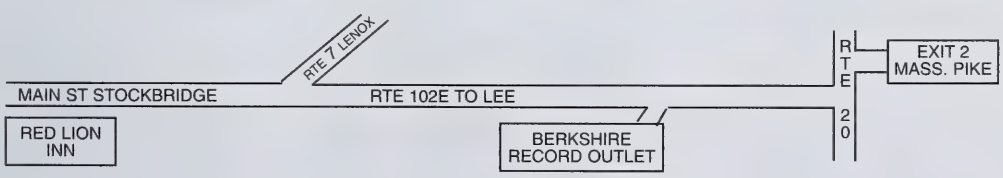
Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.

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1999-2000

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Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity

First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

*Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Valeria Vilker Kuchment
David and Ingrid Kosowsky chair

*Tatiana Dimitriades
Theodore W. and Evelyn Berenson Family chair

*Si-Jing Huang
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nicole Monahan
Catherine and Paul Buttenwieser chair

*Wendy Putnam
Mary B. Saltonstall chair

*Xin Ding
Kristin and Roger Servison chair

*Sae Shiragami

*Yu Yuan

Second Violins
Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

*Elita Kang

*Haldan Martinson

*Alexander Velinzon

Violas
Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos
Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses
Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

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* *Participating in a system of rotated seating*
§ *Substituting, Tanglewood 2000*
‡ *On sabbatical leave*
° *On leave*

‡John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes

———
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Assistant Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

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Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

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Principal
Lia and William Poorvu chair
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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 119th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Prom-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

enade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary com-

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posers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-seventh season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Peter Lieberson, Bernard Rands, Sir Michael Tippett, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

Walter H. Scott



Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus at Tanglewood

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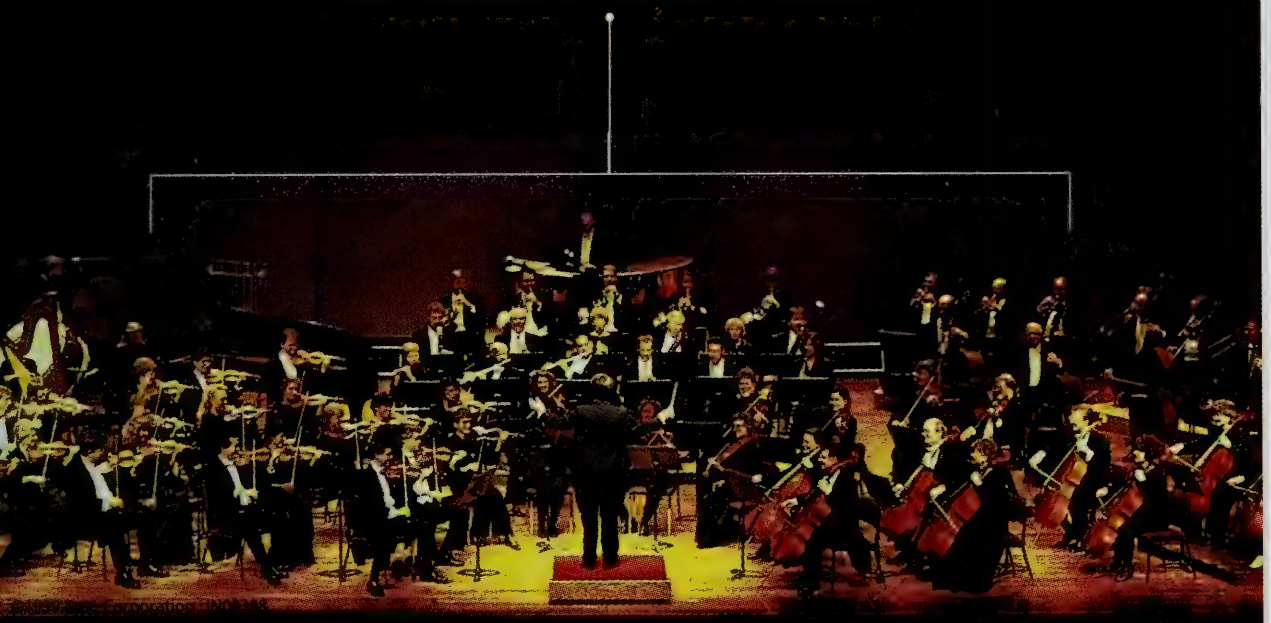
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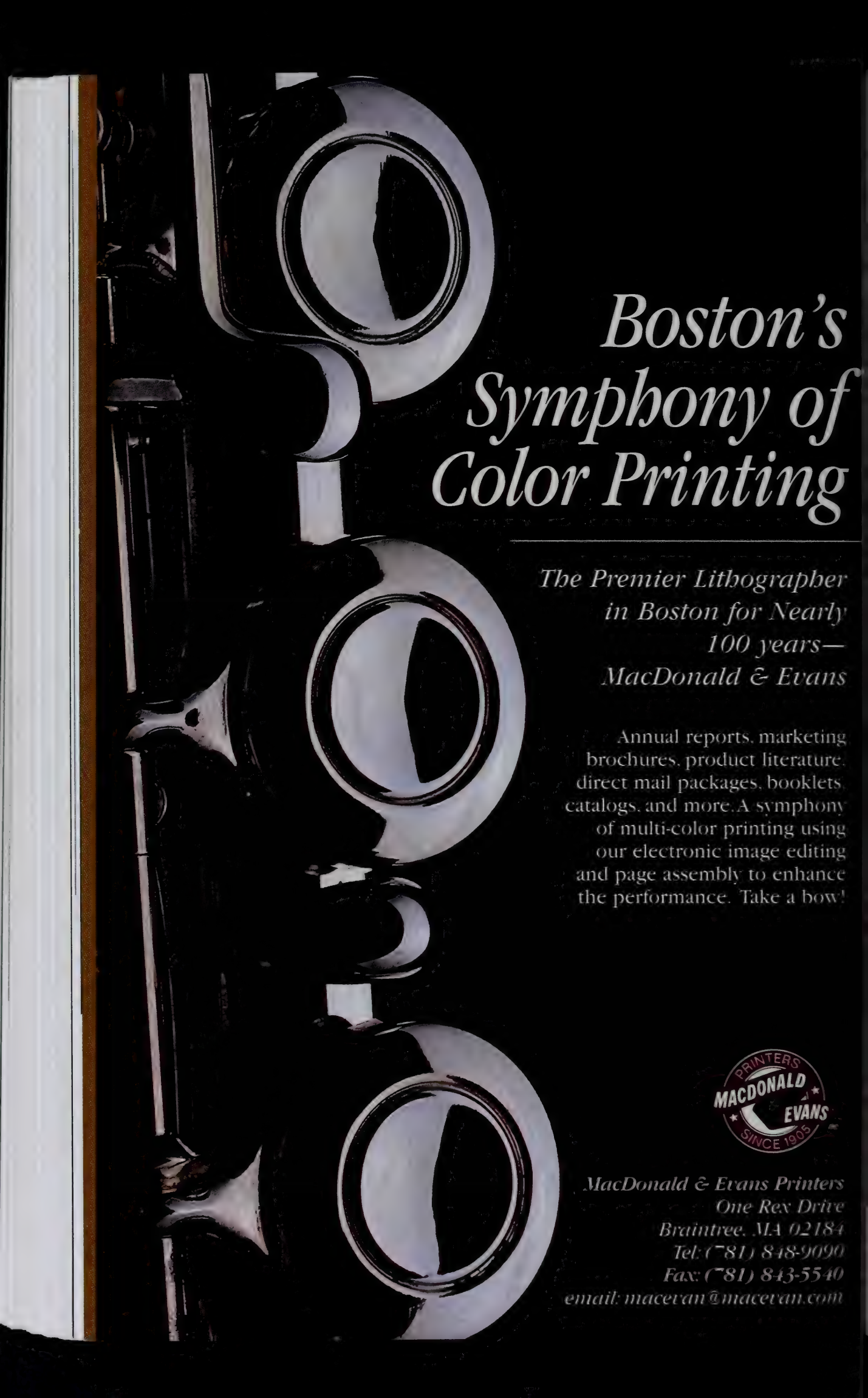
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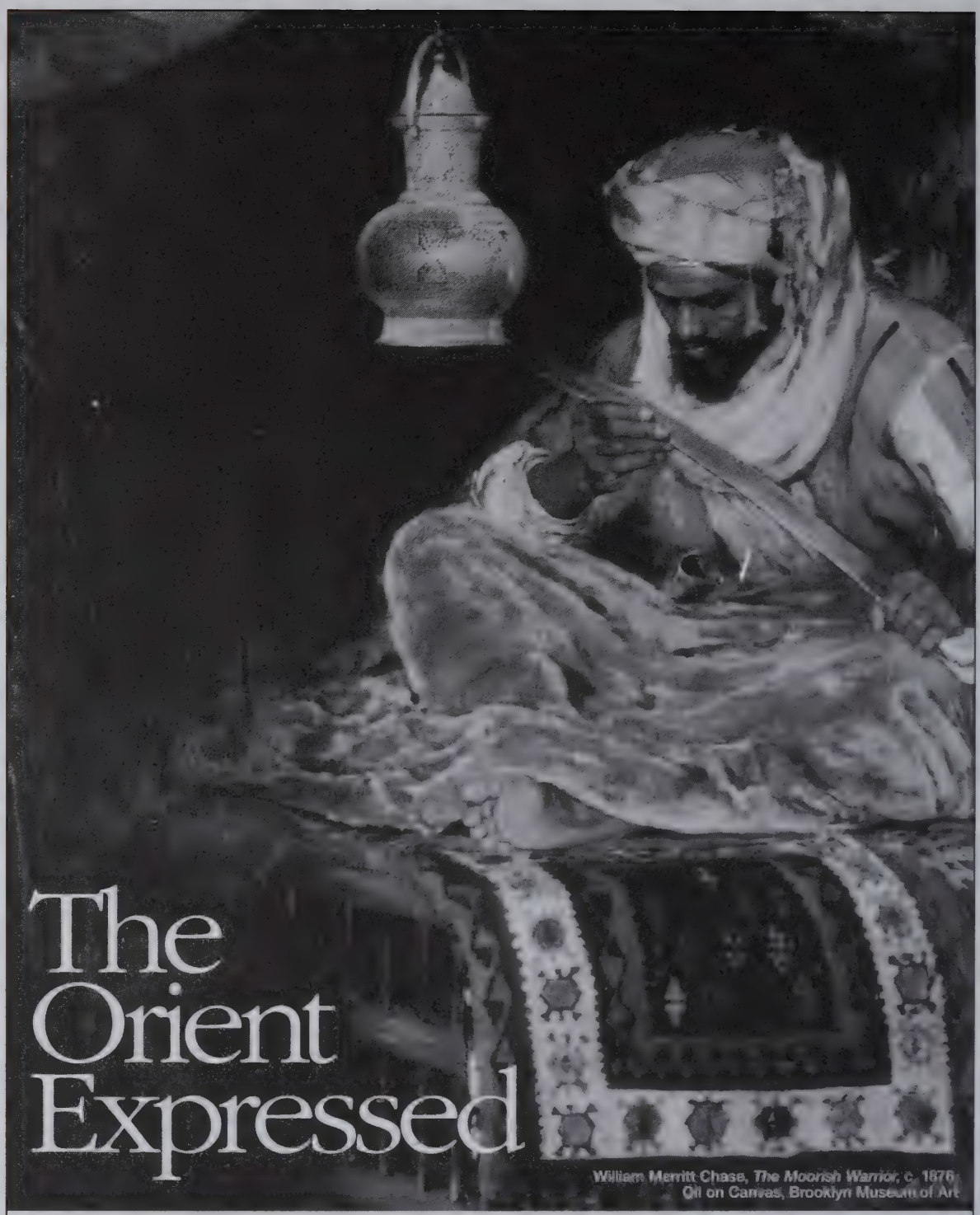
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SATURDAY-MORNING OPEN REHEARSAL SPEAKERS

July 8 and July 15 — Marc Mandel, BSO Director of Program Publications
July 22 — John Daverio, Boston University
July 29 — Jan Swafford, Tufts University
August 5 — Marc Mandel



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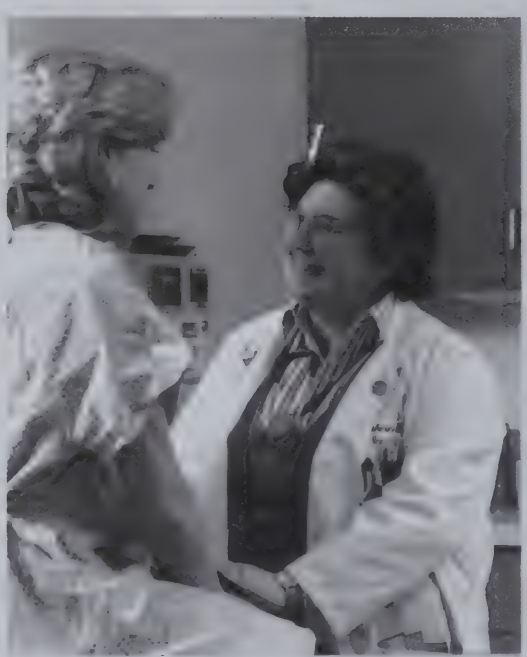
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2000 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Thursday, July 27, at 8:30

Florence Gould Auditorium, Seiji Ozawa Hall

IDA HAENDEL, violin
ITAMAR GOLAN, piano

BRAHMS	Violin Sonata No. 3 in D minor, Opus 108 Allegro Adagio Un poco presto e con sentimento Presto agitato
BACH	Chaconne from Partita No. 2

INTERMISSION

CHAUSSON	*Poème* for violin and piano, Opus 25
SZYMANOWSKI	*La Fontaine d'Aréthuse*, Opus 30, No. 1
WIENIAWSKI	Polonaise in D, Opus 4

Baldwin piano

Itamar Golan plays the Steinway piano.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

Notes

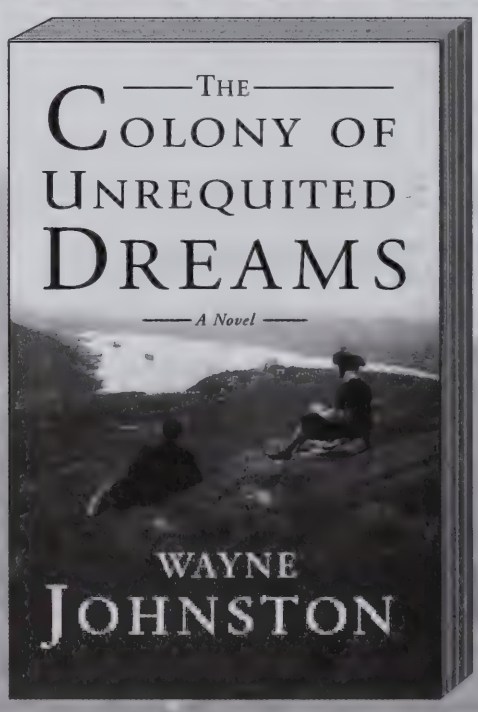
Although this program begins in Germany and arrives in Poland only after a detour in France, its music outlines a path of unified historical evolution that belies the scatter-shot geography. From the formally disciplined Romanticism of Brahms (the culmination of a tradition extending directly back to Bach), it is but one step to Chausson's post-Wagnerian symphonic coherence and expressive warmth. At the same time, Debussyian elements in Chausson provide a direct link to Szymanowski's voluptuous post-impressionist idiom. In pieces dating, respectively, from 1888, 1896, and 1915, this Brahms-

Chausson-Szymanowski array vividly illustrates the constantly transmuting stylistic imperatives that drove successive composers during one of music's most innovative eras.

JOHANNES BRAHMS (1833-1897) enjoyed an enormously productive summer in 1886. Not only did he complete three major chamber works—his Second Cello Sonata, Second Violin Sonata, and Third Piano Trio, published, respectively, as his Opp. 99, 100, and 101—but he also sketched another violin sonata, perhaps meant as a companion piece to Opus 100. Brahms put the sketch aside, however, and it was not until 1888 that he finished the Sonata No. 3 in D minor, Opus 108. The result was one of his most inspired and perfect works: a sonata packing a compendious symphonic tragedy into a mere twenty minutes. Where in his previous violin-piano and cello-piano sonatas Brahms had employed a three-movement layout, the Sonata No. 3 is cast in four movements. The melancholy opening first-movement melody represents Brahms at his ripest, deriving eloquent plasticity from subtly asymmetrical repetitions and sequences. In a *tour de force* of poetic coherence, the development section unfolds over an unchanging pedal tone and unexpectedly reaches a radiant epiphany before spilling over into the reprise in a single breath. The movement's poignant major-key conclusion (which only deepens the effect of previous sorrow) prepares a consoling, rich-textured slow movement, which consists of a single extended melody. Brahms's brief scherzo, beginning with elfin plaintiveness, veers into angry, slashing outbursts; and these foreshadow the drama of the finale, where a wailing theme and its surrounding parentheses of rage launch a journey of oft-breathless urgency.

Having fought one's way to the top of Pike's Peak, it would be daunting to find that one had merely reached the base of an Everest jutting up from the summit, still waiting to be climbed. Yet this is precisely the challenge that **JOHANN SEBASTIAN BACH** (1685-1750) presents to violinists with this gigantic Chaconne finale to his Partita No. 2

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—which, following four exacting movements of unaccompanied violin music, now veritably demands the player to simulate the sonorities of a string quartet while traversing the dramatic maze of one of the longest Baroque movements ever conceived. The *chaconne* pattern, a repeated bass figure, originated as a dance and served many composers both before and after Bach. Bach himself, however, used such unvarying "ground basses" in only a tiny number of titanic works, evidently feeling that the genre was not worth cultivating unless a composer was prepared to test his creative muscles to the utmost. An air of somber striving, even tragedy, hangs over the first group of Bach's chaconne-variations. A central D major section begins in a prayerful hush and builds to cathedral-like sonorities. The quiet return to the minor is a moment of sublime pathos, initiating a tense, magisterial final section.

The German Romantic tradition as represented by Brahms and Wagner wielded a powerful influence upon late nineteenth-century French composers, particularly César Franck and his students, among whom **ERNEST CHAUSSON** (1855-1899) was one of the most gifted. Chausson rejected the lightness and cleverness so often found in Gallic art. Instead, he drew on the characteristic pathos of Franck's labyrinthine chromatic harmony, leavening it with fragrant proto-impressionistic effects inspired by his good friend Debussy. Chausson's best-known score, and one of his greatest, is the present *Poème*, Opus 25, written between April and August 1896 at the request of the legendary Belgian virtuoso Eugène Ysaÿe. Quite typically, Chausson had no temptation to write a showpiece exploiting Ysaÿe's astonishing technical legerdemain but instead produced a sustained lyric meditation. In Chausson's free, rondo-like structure, the principal element—heard after a ruminative keyboard introduction—is a long-arched melody delivered by unaccompanied violin. Immediately repeated by the piano in ambiguous chromatic harmony, this theme is elaborated in a cadenza-like violin passage that leads to a faster central section where other materials appear. After the principal subject resurfaces, it is developed in tandem with the subsidiary motifs, reemerging in the bass at a climax.

KAROL SZYMANOWSKI (1882-1937), surely the greatest composer produced by Poland between Chopin and Lutosławski, first developed a late-Romantic style recalling Franck, Scriabin, and Strauss. Just before World War I, however, Szymanowski's universe was doubly shaken: by his discovery of Stravinsky's early ballets, and by his recognition and embrace of his own homosexuality. His style now changed drastically,



displaying a frank, ultra-voluptuous sensuality, a flamboyant impressionistic colorism, and an unprecedented narrative fluidity. This artistic reorientation is evident in *Arethusa's Spring*, the first of Szymanowski's three *Myths*, Opus 30, for violin and piano (1915). Arethusa, a nymph who served the hunt-goddess Artemis, was bathing in a spring when the river-god Alpheus caught sight of her. Smitten with her beauty, Alpheus transformed her into a stream and united his waters with hers. Profuse crystalline keyboard figurations outline the lushest possible impressionistic harmonies as they support rhapsodic violin melodizing. In the closing portion, the music becomes more rarefied: the violin is now muted (representing Arethusa's transformation) and increasingly fragments the discussion through gossamer flurries of interpolated commentary.

Among nineteenth-century violinists who composed chiefly to provide vehicles for their own virtuosity, **HENRYK WIENIAWSKI** (1835-1880) was one of the most gifted and creatively substantive. Though in no sense a "major" composer, he did honor to his Polish origins by bringing refined taste to music in lighter genres. When Wieniawski penned the *Polonaise de Concert* in D major, Opus 4, he was only seventeen, but had already been touring intensively as a virtuoso for two years. The piece not only requires supernal delicacy in throwing off brilliant, mercurial figurations, but also demands capricious charm in the phrasing of its polonaise tune. Contrasting lyric episodes remind us that Wieniawski was much admired for the singing quality of his style."One cannot compare him with any other violinist," wrote Jenö Hubay, himself a world-class player. "[Wieniawski's] cantilena, so sweet and moist with tears, wins every heart."

—Benjamin Folkman

Benjamin Folkman, Gold Record-winning collaborator on the album "Switched-On Bach," is a prominent New York-based lecturer and annotator whose articles have appeared in *Opera News*, *Stagebill*, *Playbill*, *Performing Arts*, and other publications. He is also the President of the Tcherepnin Society, and the author-compiler of the forthcoming book *Alexander*

GUEST ARTISTS

Ida Haendel



Born in Chelm, Poland, Ida Haendel begin playing violin at three-and-a-half. Her father, an artist, recognized her talent and subsequently devoted himself to furthering her career. Her studies began at the Warsaw Conservatory, where she gained a gold medal at the age of seven and won the Huberman Prize. After leaving Poland she continued her studies with Carl Flesch and later with Georges Enescu. Ida Haendel began her professional career as a child prodigy at the Queen's Hall in London, playing Brahms's Violin Concerto under Sir Henry Wood. During the war she lived in London, becoming a British subject and giving many concerts for the troops. After the war she developed her international career performing worldwide, throughout Europe, Israel, North and South America, the Far East, and the USSR. Ms. Haendel makes regular appearances at the major festivals and frequently accompanies the major British orchestras on tour. She has traveled with the London Philharmonic to the first Hong Kong Arts Festival in 1973 and on its subsequent tour of China; with the BBC Symphony to Germany, Australia, and Hong Kong, and with the English Chamber Orchestra to Mexico. She collaborates regularly with such conductors as Haitink, Rattle, Decker, Sanderling, and Ashkenazy and makes regular appearances at such major festivals as Edinburgh and the BBC Proms. She continues to work with leading conductors and orchestras throughout the world. In 1998 she took part in a tour to Japan with Simon Rattle and the City of Birmingham Symphony

Orchestra. Other recent engagements have included appearances with the Boston Symphony (most recently at Symphony Hall this past November), Royal Philharmonic, Bayerisches Staatsorchester, and the Deutsches Symphonie Orchester, with which she performed the Brahms Violin Concerto under Vladimir Ashkenazy. Engagements for 1998-99 included appearances with the Florida Philharmonic, Montreal Symphony, the Rishion Lezion Orchestra, Ottawa's National Arts Centre Orchestra, and the Los Angeles Philharmonic. In addition to her Boston and Tanglewood appearances, her 1999-2000 season also includes concerts with the Budapest Festival Orchestra. Fluent in seven languages, Ms. Haendel has published the first part of her autobography ("Woman with Violin," published by Victor Gollancz) and is currently working on a second volume. A two-part television documentary about her life has been completed for Canadian Broadcasting. In September 1982 Ms. Haendel was awarded the Sibelius Medal by the Sibelius Society of Finland on the twenty-fifth anniversary of the composer's death, in recognition of her distinguished performances of his Violin Concerto. In the 1991 New Year's Honours List she was awarded a CBE for her outstanding services to music. Ms. Haendel records for EMI and Decca. Her recording of Bach solo works on Testament was released in 1996; also that year she completed a series of chamber music recordings with Vladimir Ashkenazy for Decca.

Itamar Golan



Itamar Golan leads a distinguished career as a chamber music performer, appearing with outstanding soloists and ensembles throughout the world. Born in Vilnius, Lithuania, he immigrated at the age of one to Israel, where he studied piano with Lara Vodovoz and Emmanuel Krasovsky. At the age of seven he first appeared in recitals, and from 1985 to 1989 he attended New England Conservatory in Boston, working with Leonard Shure and Patricia Zander, and studied chamber music with Chaim Taub. He was repeatedly awarded the American-Israel Foundation Honor Scholarship. Mr. Golan concentrates almost exclusively on chamber music. He has appeared with Barbara Hendricks, Maxim Vengerov, Tabea Zimmermann, and Ida Haendel, and performs and records with Shlomo Mintz, Kyung-Wha Chung, Julian Rachlin, and Sharon Kam. He is a frequent participant in such prestigious international music festivals as Ravinia, Chicago, Tanglewood, Edinburgh, Besançon, Ludwigsburg, Verbier, and Prague Spring. With Shlomo Mintz and Matt Haimovich he regularly tours the world. Mr. Golan has also appeared as soloist with the Israel Philharmonic and the Berlin Philharmonic with Zubin Mehta, and has made a number of recordings for Deutsche Grammophone, Teldec, EMI, and Sony Classical. From 1991 to 1994 he served on the faculty at the Manhattan School of Music; currently he teaches at the Conservatoire de Paris. Mr. Golan divides his time teaching chamber music, undertaking concert tours, and pursuing other artistic interests, including poetry.

2000 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Prelude Concert

Friday, July 28, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

ELIZABETH OSTLING, flute
SCOTT ANDREWS, clarinet
ANN HOBSON PILOT, harp
LOUIS LORTIE, piano
NURIT BAR-JOSEF, violin
WENDY PUTNAM, violin
ROBERT BARNES, viola
CAROL PROCTER, cello

RAVEL — Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet

Ms. HOBSON PILOT; Ms. BAR-JOSEF, Ms. PUTNAM, Mr. BARNES, Ms. PROCTER; Ms. OSTLING, Mr. ANDREWS

COPLAND — Duo for flute and piano (1971)

Flowing
Poetic, somewhat mournful
Lively with bounce

Ms. OSTLING and Mr. LORTIE

COPLAND — *Threnodies* I and II, for flute and string trio (1971; 1973)

Ms. OSTLING, Ms. BAR-JOSEF, Mr. BARNES, Ms. PROCTER

COPLAND — *Ukelele Serenade*, for violin and piano (1926)

Ms. BAR-JOSEF and Mr. LORTIE

Celebrating the Centennial of Aaron Copland's Birth

Baldwin piano

Louis Lortie plays the Steinway piano.

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RAVEL — String Quartet in F

Allegro moderato. Très doux
Assez vif. Très rythmé
Trés lent
Vif et agité

Ms. PUTNAM, Ms. BAR-JOSEF, Mr. BARNES, Ms. PROCTER

Notes

MAURICE RAVEL (1875-1937) composed his Introduction and Allegro in 1906. The heading of the original score reveals in its typography that this is not a normal piece of chamber music. Following the title we find the performing forces listed this way: "*pour HARPE avec acct. [accompagnement] de Quatuor à cordes, Flute, et Clarinette.*" Clearly, then, this unusual ensemble is designed as a showcase for the harp, not as a piece of balanced chamber music for seven independent, equally important players. The result is a sensuous score of silvery sounds, concocted to appeal to the musical sweet tooth. The flute and clarinet in unison open with a slightly mysterious phrase answered by a different idea in the strings; these two halves of the main theme retain separate identities throughout the piece, though the second (string) phrase gradually begins to dominate almost totally. The harp introduces itself with an arpeggio, after which the entire series of phrases is restated in slightly varied form. The cello introduces a new theme under a colorful overlay of arpeggio figures in the upper strings and woodwinds. This leads into the Allegro, introduced by the unaccompanied harp; this employs the musical ideas already presented in slightly varying guises and a wide array of brilliant and varied sonorities.

—Steven Ledbetter

* * * * *

AARON COPLAND's Duo for Flute and Piano was commissioned by seventy pupils and friends of the celebrated flutist William Kincaid after his death in 1967. Copland (1900-1990) described it as lyrical and in a pastoral style. "Lyricism seems to be built into the flute," he wrote. Duo is in three movements. "The whole is a work of comparatively simple harmonic and melodic outline, direct in expression. Being aware that many of the flutists who were responsible for commissioning the piece would want to play it, I tried to make it grateful for the performer...it requires a good player." The piece has become a standard in the repertoire of flutists worldwide and is also available in a version for violin and piano.

Boosey & Hawkes invited sixteen composers to compose brief pieces in honor of Stravinsky after his death in 1971. *Threnody: in memoriam Igor Stravinsky* was later simply called ***Threnody I.*** It is a two-minute piece featuring a flute melody above a canonic ground in strings. ***Threnody II*** was composed as an elegy for Copland's friend, Beatrice Cunningham. Copland described it as being "more complex than *Threnody I.*" Since both pieces are short, Copland paired them for their premiere at the Ojai Festival under Michael Tilson Thomas in 1973.

From the time Copland studied in Paris in the early '20s, he was convinced that it was important for American composers to become known in Europe as well as at home. With this in mind, he returned to Paris in 1926 and composed two new pieces—*Nocturne* [to be heard in its alternate version for clarinet and piano in the Prelude Concert of

Friday, August 11] and ***Ukelele Serenade***—for an all-American program Nadia Boulanger was planning. He invited the violinist Samuel Dushkin to play the pieces with him. *Nocturne* is slow and bluesy; *Ukelele Serenade* is lively and includes quarter-tones as well as arpeggiated chords simulating a ukelele sound.

—Vivian Perlis

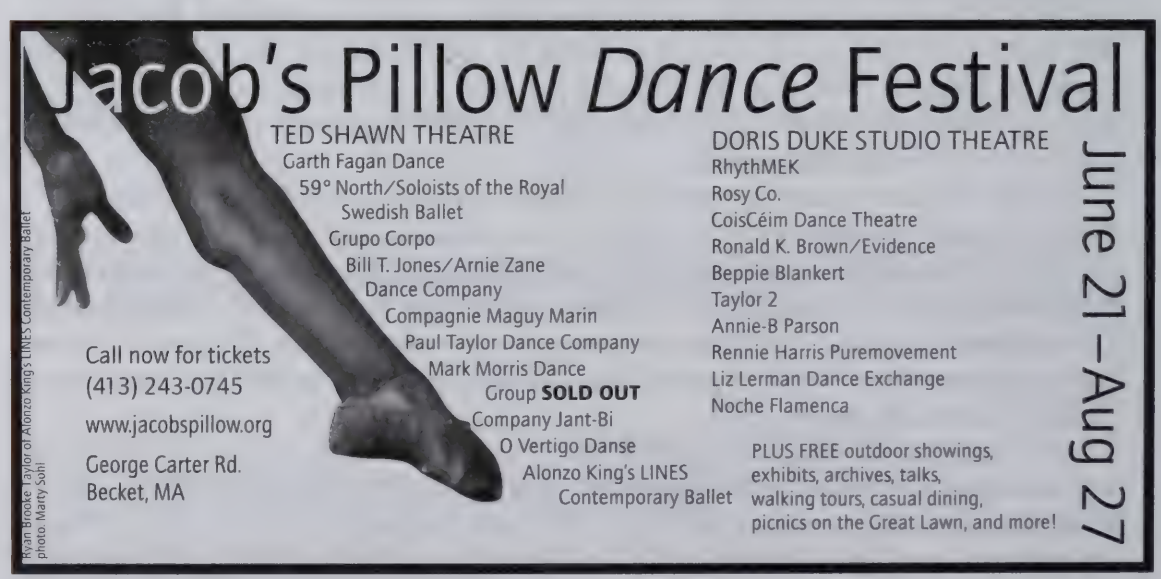
Copland notes reprinted courtesy of Boosey & Hawkes from Vivian Perlis's *Annotations: A guide to the music of Aaron copland*, 1998 edition.

* * * * *

The string quartets of Claude Debussy (1862-1918) and **MAURICE RAVEL** represent the first real extensions of that genre's possibilities since the late quartets of Beethoven, the quartets of Haydn, Mozart, and Beethoven having exemplified an era of consolidation. Those of Debussy and Ravel, standing as they do near the beginning of the twentieth century, stem from a period of experimentation as regards both their place within each composer's oeuvre and compositional trends in general. Like Franck (1822-1890) and Fauré (1845-1924) before them, Debussy and Ravel each wrote only one quartet, and each did so at the earliest stage of his career.

Thirteen years younger than Debussy, Ravel composed his quartet in 1902-03. His first large work, it received its premiere to considerable enthusiasm at the Société Nationale on March 5, 1904, two days before the composer's twenty-ninth birthday. It was not published, however, until 1910, and in a revised version; the extent of the revisions is not known. Ravel dedicated the published score to his "*cher Maître Gabriel Fauré.*" Like Debussy, Ravel was not much drawn to chamber music throughout his career; the Piano Trio, his only other important piece for small instrumental ensemble, dates from 1914. Ravel himself observed that in writing his quartet, he had responded to "a desire for musical structure," suggesting that, as seems to have been the case with Debussy, he had approached the genre less out of general inclination than for a specific reason.

The successful premiere of the quartet was an important event for Ravel, who had failed to win first prize in the Conservatoire's Prix de Rome competition three years running, in 1901, 1902, and 1903. (In fact, a public uproar resulted when in May 1905, having reached the age limit of thirty, he competed for the last time and was not even admitted to the finals.) Though composer Gabriel Fauré, the quartet's dedicatee, had some reservations, Debussy's reaction was altogether favorable: he advised Ravel, "in



the name of the gods of music, and in mine," not to change a single note. Ironically, the success of the quartet, even as it confirmed awareness of Ravel's status as the French composer equal in rank to Debussy, was used by the younger composer's partisans to herald their favorite at Debussy's expense, leading to a cooling of the friendship that had previously existed between the two.

If Debussy's quartet is primarily concerned with color, mood, and atmosphere, Ravel's opening Allegro evidences an immediate concern with clearly harmonized melody. With regard to thematic treatment and proportions, this movement behaves pretty much as a sonata-form movement "should," though the second theme explores third-related keys rather than being centered around the dominant. At the same time, the second theme is as sweetly melodic as the first, and made even more so by its doubling two octaves apart in first violin and viola.

Ravel's scherzo juxtaposes and interweaves a vigorous 6/8 pizzicato outburst and a singing melodic idea in 3/4; the Trio, marked *Lent*, develops from an atmospheric transformation of the scherzo's melodic component. The slow third movement is noteworthy for its free-flowing expansiveness, even as it retains a clear relationship to the rest of the quartet through the recurrence of a melodic phrase clearly derived from the opening movement's first theme. In the finale, Ravel reinterprets the thematic material of his opening movement, subordinating his earlier concerns with melody and clarity of form —to which he has already exhibited a conscious alternative in the rhapsodic slow movement—in favor of an all-out play of atmosphere, reaffirming that the concern with color and atmosphere, so central to Debussy's quartet from the start, here takes its place in Ravel's work as just one element of the larger, multi-faceted whole.

—Marc Mandel

ARTISTS

Elizabeth Ostling joined the Boston Symphony Orchestra as assistant principal flute in September 1994. After serving as acting principal from March 1995, she became the BSO's associate principal flute as of the 1997-98 season. She is also principal flute of the Boston Pops Orchestra. Ms. Ostling grew up in Ridgewood, New Jersey, and graduated in May 1994 from the Curtis Institute of Music in Philadelphia, where she was a student of Julius Baker and Jeffrey Khaner. Other teachers included Mary Ann Archer, Karen Klein, and Bonnie Lichter. During her freshman year at Curtis she won first prize in the quadrennial Koussevitzky Competition for Woodwinds in New York City. As a Fellow at the Tanglewood Music Center she was the featured soloist during Tanglewood's annual Festival of Contemporary Music in Michael Gandolfi's chamber concerto, *Caution to the Wind*. More recently she commissioned and in May 1998 premiered Mr. Gandolfi's *Geppetto's Workshop* for flute and piano. Ms. Ostling's appearances as soloist with orchestra have included engagements with the Boston Pops, the New Jersey Symphony Orchestra, and the Ridgewood Symphony Orchestra in her home town. A frequent performer in solo and chamber recitals, she has appeared locally with the Boston Symphony Chamber Players and the Boston Artists Ensemble.

Scott Andrews was appointed second clarinetist of the Boston Symphony Orchestra during the 1995-96 season. He has also performed with such Boston-area musical organizations as the Cantata Singers & Ensemble, the New England and Gardner Chamber Orchestras, and the AUROS Group for New Music. A frequent performer in the BSO's Prelude Concerts at Symphony Hall and at Tanglewood, he has also appeared with the Boston Symphony Chamber Players and on the "First Monday" concert series in Jordan Hall. Originally from Virginia, Mr. Andrews played piano and then violin before taking up the clarinet, studying with F. Edward Knakal of Virginia Beach. During this time he also studied at the Virginia Governor's School for the Arts and at the Interlochen Music Center in Michigan, where he was the

Jonathan Cohen Scholarship recipient. Mr. Andrews graduated with distinction from the New England Conservatory of Music, where he studied with former BSO principal the late clarinetist Harold Wright. He participated as the Fellowship Artist-in-Residence at the Kneisel Hall Chamber Music Festival in 1992 and was twice awarded fellowships to the Tanglewood Music Center. In 1993 he participated in an NEC musical exchange with the Toho Gakuen School of Music in Tokyo, spending part of that summer performing and teaching in Tokyo. He currently teaches at the Tanglewood Music Center.

Nurit Bar-Josef joined the BSO as assistant concertmaster in September 1998. A native of Boston, she was a Tanglewood Music Center Fellow in 1993 and 1994, serving as concertmaster with the TMC Orchestra under Seiji Ozawa both summers. She has also served as concertmaster wit the Juilliard Symphony, the Curtis Institute Symphony Orchestra, the Haddenfield Symphony Orchestra, and the International Symphony Orchestra. Ms. Bar-Josef appeared as a featured soloist with the Boston Symphony as winner of the BSO's Youth Concerto Competition in 1990. She has also appeared with the Juilliard Orchestra at Avery Fisher Hall, the Corpus Christi Symphony Orchestra, the International Symphony Orchestra, and the Wellesley Symphony Orchestra, and has given recitals at the Tanglewood Music Center, the Juilliard School's Paul Recital Hall, and the Curtis Institute of Music. Ms. Bar-Josef earned her bachelor's degree from the Curtis Institute of Music in 1996, where she studied under Aaron Rosand, then went on to the Juilliard School's master's degree program, where she studied with Robert Mann. During the 1997-98 season she was assistant principal second violin of the Saint Louis Symphony Orchestra.

Violinist **Wendy Putnam** joined the Boston Symphony Orchestra in December 1996. A Fellow at the Tanglewood Music Center in 1990 and 1991, she has been concertmaster of the New World Symphony and the Louisiana Philharmonic Orchestra. A native of Wisconsin, Ms. Putnam holds a bachelor's degree in violin performance from Louisiana State University. After further study at Indiana State University, she received her master's degree in violin performance from Louisiana State University in 1993. She also studied during the summer at the Meadowmount and Encore festivals, and at the Music Academy of the West. Ms. Putnam's teachers included Fredell Lack, Sally O'Reilly, Josef Gingold, and former BSO concertmaster Joseph Silverstein.

Violist **Robert Barnes** was born in Lexington, Kentucky, and grew up in Detroit, Michigan. He began studying violin when he was five and gained extensive chamber music experience from his earliest years, both with his musician-parents and as a student of Michael Bistritzky. As a young man he attended the summer program at Interlochen and the Congress of Strings in Puerto Rico. In 1961, while a freshman at Wayne State University, Mr. Barnes joined the Detroit Symphony Orchestra as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. Mr. Barnes joined the Boston Symphony Orchestra in 1967. He has continued to be active in chamber music in various ensembles, including the Cambridge and Francesco string quartets and the contemporary music group Collage. Mr. Barnes has also taught extensively throughout his career. Besides maintaining a class of private students, he has coached viola students and chamber groups at the Tanglewood Music Center, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

Cellist **Carol Procter** joined the BSO in 1965, turning down a Fulbright Scholarship in order to do so. Before joining the Boston Symphony she was a member of the Springfield Symphony Orchestra and Cambridge Festival Orchestra, and principal cellist of the New England Conservatory Symphony and Chamber Orchestras. Born in Oklahoma City and raised in Dedham, Massachusetts, Ms. Procter studied at the Eastman School of Music and at the New England Conservatory of Music, where she received her bachelor's and master's degrees. She received a Fromm Fellowship to study at the Tanglewood Music Center and was a participant during the 1969-70 season in the Boston Symphony Orchestra's cultural exchange program with the

Japan Philharmonic. Ms. Procter was a member of the New England Harp Trio from 1971 to 1987 and played viola da gamba with the Curtisville Consortium from 1972 to 1981. She performs chamber music frequently and has been soloist with the Boston Pops Orchestra on several occasions.

A graduate of the Cleveland Institute of Music, **Ann Hobson Pilot** became principal harp of the Boston Symphony Orchestra in 1980, having joined the orchestra in 1969 as assistant principal harp of the BSO and principal harp of the Boston Pops. Previously she had been substitute second harp with the Pittsburgh Symphony and principal harp of the National Symphony in Washington, D.C. Ms. Hobson Pilot has had an extensive solo career and has performed as soloist with many American orchestras, including both the Boston Symphony and Boston Pops Orchestra, as well as with orchestras in Europe, Haiti, New Zealand, and South Africa. Active in chamber music, she has appeared at some of this country's most prominent festivals, including Marlboro and the Newport Music Festival. She has several compact discs available, on Boston Records and on Koch International. The recipient of a Doctor of Fine Arts degree from Bridgewater State College, she is a faculty member at the New England Conservatory of Music and the Tanglewood Music Center. Ms. Hobson Pilot was recently featured in a video documentary about her own personal musical journey and her journey to Africa to discover the roots of the harp; sponsored by the Museum of Afro-American History and WGBH, the documentary was televised nationwide on PBS. In September 1999 she recorded the young American composer Kevin Kaska's new Harp Concerto with the London Symphony Orchestra. Ann Hobson Pilot began studying the piano at six with her mother, a former concert pianist and teacher in the Philadelphia Public Schools, and switched to harp while she was in high school. She continued her training at the Philadelphia Musical Academy with Marilyn Costello, and with Alice Chalifoux at the Cleveland Institute of Music.

For a biography of pianist **Louis Lortie**, see page 33.

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Friday, July 28, at 8:30

JAMES CONLON conducting

ALL-MOZART PROGRAM

Symphony No. 25 in G minor, K.183(173dB)
- Allegro con brio
- Andante
- Menuetto
- Allegro

Piano Concerto No. 22 in E-flat, K.482
- Allegro
- Andante
- Allegro—Andantino cantabile—Tempo primo

EMANUEL AX

INTERMISSION

Symphony No. 40 in G minor, K.550
- Allegro molto
- Andante
- Menuetto: Allegretto
- Allegro assai

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NOTES ON THE PROGRAM

WOLFGANG AMADÈ MOZART (1756-1791)

Symphony No. 25 in G minor, K.183(173dB)

First performance: presumably Salzburg in 1773
First BSO performances (American premiere): October 1899, Wilhelm Gericke cond.
First Tanglewood performance: July 13, 1963, Erich Leinsdorf cond.
Only other Tanglewood performance: August 23, 1997, André Previn cond.

Piano Concerto No. 22 in E-flat, K.482

First performance: December 23, 1785
First BSO performances: November 1933, Serge Koussevitzky cond., Egon Petri, piano
First Tanglewood performance: July 21, 1962, Charles Munch cond., Evelyne Crochet, piano
Most recent Tanglewood performance: August 5, 1994, Seiji Ozawa cond., Emanuel Ax, piano

Symphony No. 40 in G minor, K.550

Completed July 15, 1788; date of first performance unknown
First BSO performances: November 1881, Georg Henschel cond.
First Tanglewood performance: August 7, 1941, Serge Koussevitzky cond.
Most recent Tanglewood performance: August 23, 1997, André Previn cond.

Of WOLFGANG AMADÈ MOZART's fifty-some symphonies—the standard numbering, in which the last symphony, the *Jupiter*, is No. 41, does not include all the pieces he wrote when his age was barely into double digits—only two are in minor keys, and you get to hear both of them this evening. Mozart's emotional range is huge. It encompasses exuberant, bubbly merriment and also measureless melancholy, "of Cerberus and blackest Midnight born." His endlessly entertaining letters, in which he reveals and conceals himself to equal degree, show the same range. Sadness is a constant presence in his being, as it also was for Schubert—as it was not for Haydn and not for the wild and larger-than-life Beethoven either. Perhaps just because this dark and shadowed side is ever with him—not even his most lighthearted pieces are exempt from the threat of the cloud of some strange chord or melodic inflection obscuring the sun for a moment—Mozart is not so likely to devote an entire composition to exploring that end of the spectrum, or, to put it another way, not so likely to cast an entire piece in the darker

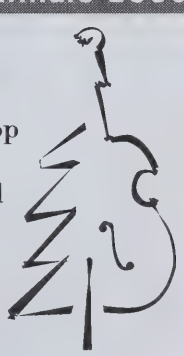
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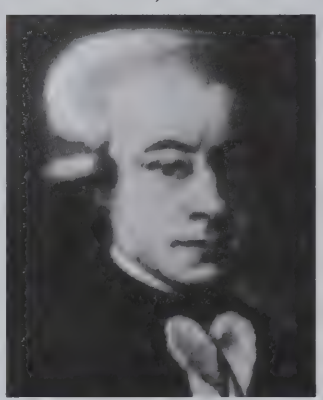
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mode, in a minor key. But it does happen, and his minor-mode pieces—the two symphonies on tonight's program, the two piano concertos in minor (you can hear André Previn play and conduct one of them—No. 24 in C minor, K.491—here at Tanglewood on August 12), the G minor string quintet and the piano quartet in the same key, the C minor Serenade for Winds, the Piano Fantasia and sonata in C minor, and that jewel among jewels, the A minor Rondo for piano—stand out arrestingly from the canon.

Symphony No. 25 in G minor, K.183(173db)

The better-known of the two G minor symphonies is the later one, No. 40, the central panel of the triptych with which Mozart closed out his work as a symphonist in the summer of 1788—not because he wanted to, but because his career was in a slump, one from which, thanks to *The Magic Flute*, he was just beginning to emerge when he died, and there was no demand for symphonies from him. The Symphony No. 40 is the embodiment of Mozartian darkness and tragedy, surpassed only by the transcendent string quintet in the same key he had written the year before. (The Viennese-born English critic Hans Keller once remarked that if a symphony and a string quartet are equally good, the string quartet is better.)



The earlier G minor Symphony, No. 25, exhibits a very different temper and even a rather different accent. The sense of pathos that dominates No. 40 is most often expressed through downward chromatic motion, and I hear nothing of this in No. 25. On the other hand, what sets No. 40 apart from the other 1780s members of Mozart's G minor family is an extraordinary and nervous urgency, and that is present in its precursor. No. 25 takes its manner from the *Sturm und Drang* symphonies that Haydn had recently written. Mozart even takes on the characteristically bony Haydn texture—his own most typically being fleshy and lush—when he begins with severe, unharmonized octaves, something he will also do in the minuet and finale. In the midst of all these powerful surges of energy, the Andante stands out as a very different kind of music, plaintive, the violins muted, and wondrous rhythmic subtleties all along the way. Where are the downbeats really? This is one of the most fragrantly atmospheric of Mozart's slow movements. He follows this dream with a stern minuet, with a Trio in major and for winds alone. The finale returns to the world of the first movement, elec-



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trifying syncopations and all, and remains in minor to the end, that end being an especially masterly, terse coda.

Symphony No. 40 in G minor, K.550

Much of the earlier G minor symphony is music of sharply outlined, sculptural gestures, and we enter a related world in the fierce minuet and fiery finale of the later work. But the first movement is all surges, music of powerful winds. This may well be the first piece to begin with an accompaniment —not "vamp till ready," but an urgent pulsation that in a couple of seconds sets the emotional scene before the violins start their urgent melody. That melody begins with a three-fold repetition of a three-note pattern, and here is the demonstration that repeats are not just repeats, they are continuations, and each of those three seemingly identical phrases is an upbeat to or a propulsion into the next. The beginning of the Andante reminds us of that as well. The first theme includes three sets each of six repeated notes, and how they are made to sing and speak is mercilessly revealing of what kind of conductor you are dealing with. The minuet is astounding both for its buffeting rhythmic dislocations and its dissonances; the Trio brings the first touch of G *major* plus the delight of hearing the two horns negotiate a dangerous ascent into their high register. The finale brings the most shocking moment in all of Mozart—furious, uncompromisingly bare octaves in a phrase not one of whose pitches or rhythmic placements we could predict. Here is one of those ultimately rare moments where the passion roiling in Mozart's soul is allowed to crack and burst the surface.



Piano Concerto No. 22 in E-flat, K.482

The Andante of the glorious E-flat piano concerto is another dwelling in a land of shadows and muted colors, and for me it takes on a special poignancy because the piano—singer, speaker, actor—brings such a personal voice, such a sense of specific utterance to the music. This is a set of variations with two serenade-like, wind-dominated interludes that at least remind us of the possibility of smiling. When, at the end of the third variation, we think that Mozart has done all that can be done, he—being, after all, Mozart—moves gently into a coda that for pathos and sheer magic of harmony sur-

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passes everything we have heard so far—indeed, everything else at this concert. And here Mozart anticipates Schubert in making the turn from minor to major the most heart-piercing moment of all. This Andante is the concerto's true center—sensuous, shadowed, deeply moving, surprising and complex, yet utterly clear. And of course the orchestra shares fully in the joyous task of making magic.



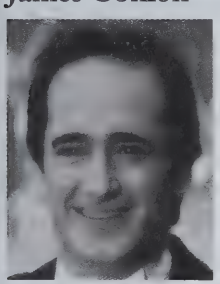
Before the Andante we have a first movement in Mozart's grandest manner, richly scored (the clarinets, so prominent here, also had the charm of novelty in 1785), lavishly endowed with lyric themes, pianistically brilliant, and, from the soloist, one astonishing and impassioned outburst in B-flat minor. And to finish, Mozart gives us a witty finale based on a hunting-horn theme. After some preparatory lowering of the lights, he also presents the surprising contrast of a slower, minuet-like episode, beginning with wind music that, like the interludes in the Andante, comes from the world of serenades and also looks ahead to the perfumes of Fiordiligi's and Dorabella's garden in *Così fan tutte*. The whole movement is a feast of gentle humor, the best of all the jokes—and it is a wistful one—being saved for the very end.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and then program annotator for the San Francisco Symphony and, later, the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*), including many written originally for the BSO.

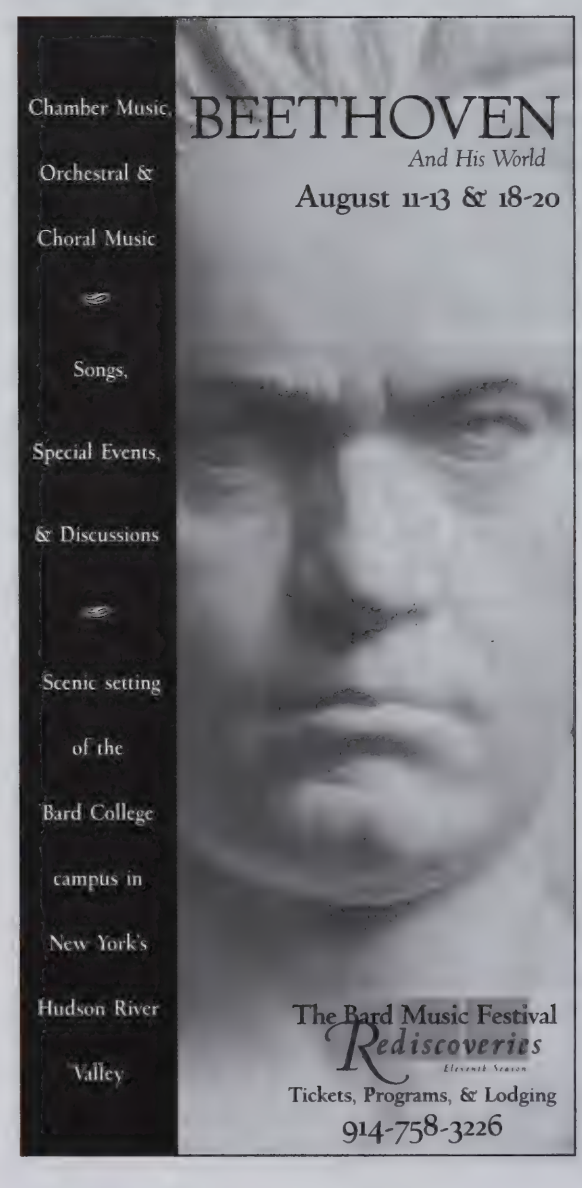
GUEST ARTISTS

James Conlon



James Conlon has conducted a broad range of operatic and symphonic repertoire throughout the United States, Europe, and Japan. He is currently in his fourth season as principal conductor of the Paris Opera, where his contract was recently extended through August 2004. Since 1989 he has also been general music director of the City of Cologne, Germany, where he is principal conductor of the Gürzenich Orchestra-Cologne Philharmonic. This season he celebrates his twenty-first anniversary as music director of the Cincinnati May Festival, America's oldest choral festival. Since his New York Philharmonic debut in 1974 at the invitation of Pierre Boulez, Mr. Conlon has appeared with virtually every major orchestra worldwide. He is also a frequent guest at such leading music festivals as Aspen, Ravinia, and Tanglewood. Since his first Metropolitan Opera performance in 1976, he has led more than 200 performances with that company, encompassing works in the Italian, German, French, Russian, Czech, and American repertoires. He has also conducted at La Scala, the Royal Opera at Covent Garden, the Paris Opera, Lyric Opera of Chicago, and the Maggio Musicale Fiorentino. This season in Paris he led new productions of *Falstaff* and *Les Contes d'Hoffmann* and revivals of *Turandot* and *Der fliegende Holländer*. Also in Paris he gives concerts with the Paris Opera Orchestra in both of the company's houses, the Bastille and the Palais Garnier. In Cologne he conducts approximately half of the Cologne Philharmonic's subscription programs in addition to special concerts and international tours. This season he took the orchestra to South America, Spain, and Greece, and concluded his complete Wagner *Ring* cycle with a concert performance of *Götterdämmerung*. This summer Mr. Conlon returns to Tanglewood, where he con-

ducts both the Boston Symphony and the Tanglewood Music Center Orchestra, and to the Aspen Music Festival and School, where he leads both the Aspen Chamber Symphony and Aspen Festival Orchestra. In 2000-2001, besides guest appearances including the Cleveland Orchestra, New York Philharmonic, Boston Symphony, and National Symphony, he will lead the Fort Worth Symphony at the finals of the Van Cliburn International Piano Competition. At the Paris Opera he will conduct *Nabucco*, *Don Carlo*, and *Parsifal*, as well as new productions of *Don Quixote* and *Peter Grimes*. An ardent champion of the works of Alexander Zemlinsky, Mr. Conlon has embarked on a series of performances in Cologne and recordings for EMI Classics which, when complete, will encompass nearly all of Zemlinsky's operas and orchestral works. In June 1999 he was awarded the Zemlinsky Prize for his efforts in bringing the composer's music to international attention, a prize that the Zemlinsky Foundation, created by the composer's widow more than a decade ago, has presented just once before. Mr. Conlon has recorded prolifically for EMI, Erato, and Sony Classical. Among his recent television appearances are the documentaries "Playing With Fire" and "Hearing Ear to Ear With James Conlon" about his work with finalists of the Tenth Van Cliburn International Piano Competition. Born in New York City, James Conlon made his professional debut in 1971 at the Spoleto Festival conducting *Boris Godunov*. The following year, while still a student at Juilliard, he made his New York debut conducting a Juilliard production of *La bohème* as a protégé of Maria Callas. Named an Officier de l'Ordre des Arts et des Lettres by the





French government in 1996, Mr. Conlon made his Boston Symphony debut in January 1981, appeared with the orchestra most recently last July at Tanglewood, and leads two concerts with the BSO here this summer. Earlier this summer he led a performance of Mahler's Fifth Symphony with the Tanglewood Music Center Orchestra.

Emanuel Ax



Emanuel Ax is renowned for the exceptional breadth of his performing activities. Each season brings appearances with major symphony orchestras, recitals, chamber music collaborations, the commissioning and performance of new music, and additions to his acclaimed discography on Sony Classical. Mr. Ax captured public attention in 1974 when, at twenty-five, he won the First Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists; four years later he took the coveted Avery Fisher Prize. He has been an exclusive Sony Classical recording artist since 1987, making his debut on that label with a collection of Chopin scherzos and mazurkas. Recent releases have included a Grammy-winning album of Haydn piano sonatas, the Liszt and Schoenberg concertos, three solo Brahms albums, an album of tangos by Astor Piazzolla, the two Chopin piano concertos recorded on an 1851 Érard piano with the Orchestra of the Age of Enlightenment under Charles Mackerras, and Brahms's Piano Concerto No. 2 with Bernard Haitink and the Boston Symphony Orchestra. In recent years Mr. Ax has turned his attention to music of the twentieth century, performing works by such diverse figures as Sir Michael Tippett, Hans Werner Henze, Paul Hindemith, Ezra Laderman, Peter Lieberson, Joseph Schwantner, William Bolcom, André Previn, and Aaron Copland. Recent premieres have included several works written for him—Bright Sheng's *Red Silk Dance*, a BSO commission premiered at Symphony Hall in January 2000; Christopher Rouse's *Seeing*, premiered with the New York Philharmonic in May 1999, and John Adams's *Century Rolls*, premiered with the Cleveland Orchestra in September 1997. Other highlights of Mr. Ax's recent activities have included a complete cycle of the Beethoven piano concertos at the Lincoln Center Festival with Kurt Masur and the New York Philharmonic, and a week of concerts at Tanglewood last summer featuring music of Richard Strauss. Noteworthy engagements this past season included a Carnegie Hall recital and an American tour with the Deutsche Kammerphilharmonie led by Daniel Harding. As a chamber musician, Mr. Ax collaborates regularly with such artists as Young-Uck Kim, Jaime Laredo, Yo-Yo Ma, Peter Serkin, and Isaac Stern. He has made a series of acclaimed recordings with Yo-Yo Ma; as a duo they have won three Grammy awards for their recordings of the Beethoven and Brahms sonatas for cello and piano. The pair has also teamed with Richard Stoltzman for a Grammy-winning album of clarinet trios, and with Pamela Frank, Rebecca Young, and Edgar Meyer for a recording of Schubert's *Trout* Quintet. The Ax-Stern-Laredo-Ma Quartet has toured extensively and recorded piano quartets of Beethoven, Brahms, Dvořák, Fauré, Mozart, and Schumann for Sony Classical. Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies in the Pre-College Division of Juilliard were greatly supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. His piano teacher was Mieczylaw Munz. A graduate of Columbia University, where he majored in French, Mr. Ax has appeared regularly with the Boston Symphony since his Tanglewood debut in 1978.

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BERLIOZ — Overture to *Benvenuto Cellini*

RAVEL — Piano Concerto in G
- Allegramente
- Adagio assai
- Presto

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FRANCK — Symphony in D minor
- Lento—Allegro non troppo
- Allegretto
- Allegro non troppo

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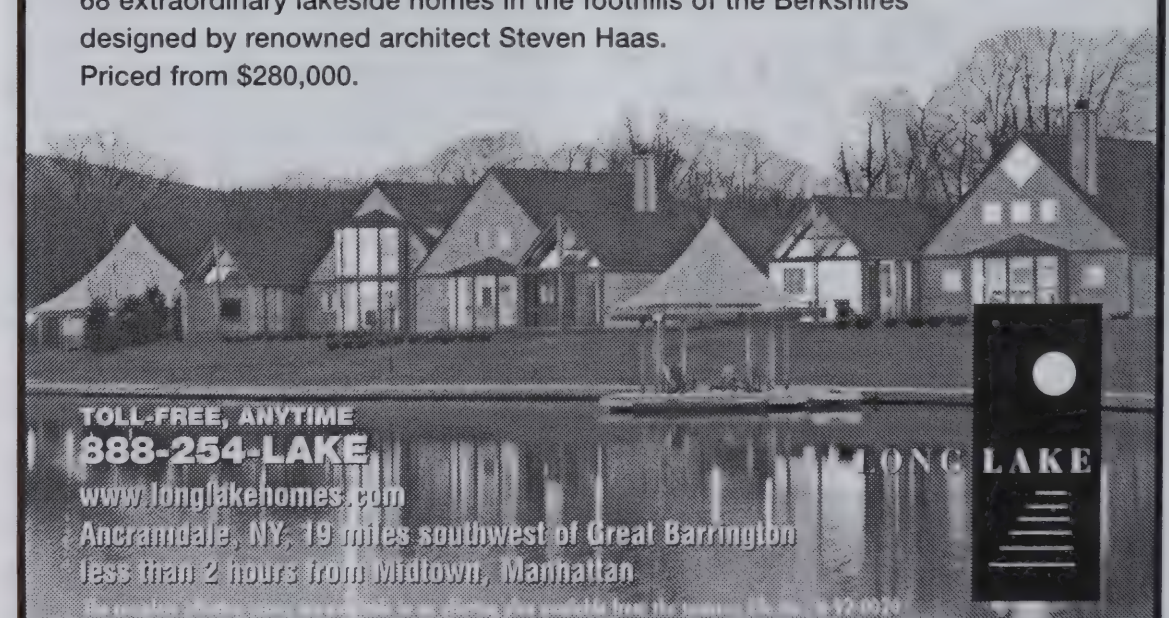
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NOTES ON THE PROGRAM

HECTOR BERLIOZ (1803-1869)

Overture to the opera *Benvenuto Cellini*

First performance of the opera: September 10, 1838, Paris Opéra
First BSO performances of the overture: April 1888, Wilhelm Gericke cond.
First Tanglewood performance: August 3, 1940, Serge Koussevitzky cond.
Most recent Tanglewood performance: August 14, 1992, John Nelson cond.

MAURICE RAVEL (1875-1937)

Piano Concerto in G

First performance: January 14, 1932, Paris, Ravel cond., Marguerite Long, piano
First BSO performances (American premiere): April 1932, Serge Koussevitzky cond., Jesús María Sanromá, piano
First Tanglewood performance: August 6, 1950, Leonard Bernstein cond. and piano
Most recent Tanglewood performance: July 24, 1994, Leonard Slatkin cond., Alicia de Larrocha, piano

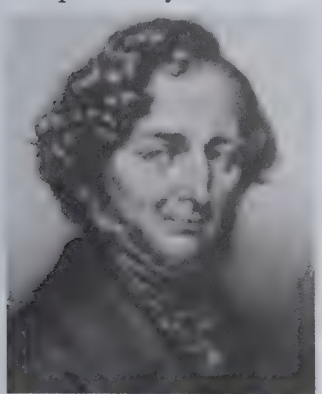
CÉSAR FRANCK (1822-1890)

Symphony in D minor

First performance: February 17, 1889, Société des Concerts du Conservatoire, Jules Garcin, cond.
First BSO performances (American premiere): April 1899, Wilhelm Gericke cond.
First Tanglewood performance: August 8, 1937, Serge Koussevitzky cond.
Most recent Tanglewood performance: July 19, 1987, Hiroshi Wakasugi cond.

Hector Berlioz and Maurice Ravel, different though they are—the one totally engaged in the drama of the life of passion, the other always emotionally guarded—both represent what we like to think of as a compote of characteristically French qualities: "sensuous, pictorial, elegant, allusive, decorative, imaginative, ritualistic, poetic," to cite from a little catalogue the Berlioz scholar Hugh Macdonald once assembled. To that let us by all means add something the French themselves are always quick to bring up: *clarté.* And let me also reveal that Professor Macdonald wisely ended his list by adding "and many other things besides."

The Paris Opera, more formally L'Académie Royale de Musique, was the most important musical institution in France in the nineteenth century, and all French composers wanted to hitch their wagon to that star. **HECTOR BERLIOZ**, too, hoped for acceptance by that immoral institution, as renowned for musical shoddiness as for the visual splendor of its productions, for an operatic success would have allowed him to give up music criticism and devote himself solely to composition. A new translation of *La vita di Benvenuto Cellini*, the crackling, uninhibited, sometimes taller-than-life autobiography of the sixteenth-century Florentine goldsmith and sculptor, caused Berlioz, as he put it later, to have "the misfortune to believe it would make an interesting operatic subject." As Berlioz tells the story, the director of the Opera "regarded me as kind of lunatic whose music was a conglomeration of absurdities beyond human redemption"; on the other hand, he did not want to make even more of an enemy of the music critic of the influential *Journal des débats*, and he agreed to stage *Benvenuto Cellini*, not, he made clear, for the music, which he found preposterous, but for the libret-



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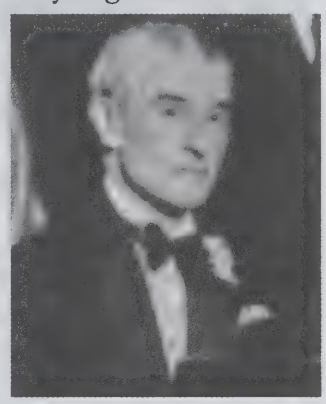
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to, which he deemed "charming."

Predictably, the Opera failed to deliver an adequate performance. "The overture," Berlioz tells us, "was extravagantly applauded; the rest was hissed with exemplary precision and energy." *Benvenuto Cellini* has been avenged since that depressing evening in 1838, and indeed the splendid overture—first solemn, then plaintive, finally impetuous—has never been long absent from our concert halls. And Berlioz, always a skilled recycler, salvaged from the finale of Act I what has become the most famous of his concert overtures, *The Roman Carnival.*

In 1928, **MAURICE RAVEL** enjoyed a triumphal four-month tour of North America, a journey whose high point was the series of all-Ravel programs by Serge Koussevitzky and the Boston Symphony at home and in New York. He planned to write a piano concerto for himself to play on that tour; in the event he only began the score a year later, planned a 1931 premiere in Amsterdam, but interrupted himself to meet the challenge of writing a concerto for the one-armed Austrian pianist Paul Wittgenstein, finally completing the score in November 1931. He still hoped to play it himself, practicing both it and Czerny etudes to the point of exhaustion, but in view of his worsening health—"the concerto is nearly finished and I am not far from being so myself," he wrote to Henri Rabaud, the composer and conductor who led the Boston Symphony for one season between Muck and Monteux—he decided it would be safer for him to conduct and turn the pianistic responsibilities over to Marguerite Long, a trusted collaborator of long standing. Ravel lived another six years, but in ever weaker condition, and only one work followed this concerto, the touching set of three songs, *Don Quichotte à Dulcinée.*



Something that always leaps out at me whenever I hear this delicious piece (my first ever was fifty-five or so years ago, with Leonard Bernstein conducting from the keyboard) is a sense of what pleasure it must have given Ravel to compose it. This does not mean he didn't have to work very hard. In the same essay from which I quoted earlier, Hugh Macdonald writes that Ravel "was a craftsman at heart who preferred to compose music as a lacemaker makes lace, with infinite patience and artistry." His works are wondrous precision machines, and he himself, by the way, loved mechanical toys, the finer and the more intricate the better. Sometimes the toy element comes frankly to the fore. To

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THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

my ear it does in the sizzling first and last movements of this concerto; even the charming bit of American nightclub music in the first movement is an interlude of putting another amusing toy on the table, winding it up, and watching it go.

But the middle movement is something else. This beautiful Adagio is an homage to Mozart, Ravel's inspired take on the sort of song we find *in excelsis* in the famous *Elvira Madigan* concerto, of course without Mozart's operatic passion. But Ravel found an amazing mine of melodic invention, deep serenity, and Mozartian purity. Given the right pianist (and piano) and the right woodwind soloists in the orchestra, this is one of the most treasurable moments in all music.



And what about **CÉSAR FRANCK**, so conspicuously absent from my first sentence? He came to Paris from the provinces, Liège in Belgium, as a boy and lived and worked there all his life, even assuming French citizenship when he was about to turn fifty, but a provincial he remained. Like his slightly younger contemporary in Vienna, the equally despised, revered, unworldly, slow to develop, spiritual Bruckner, Franck never became part of the official musical scene in the capital. Even when he was made an Officer of the Legion of Honor, the citation identified him as Professor of Organ. This, his one symphony, is weighty, grandiose, sometimes melancholic, often dark and troubled, Lisztian, striving for high rhetoric, sometimes feverish. Elegance is not in the picture. But Franck knew himself, he stepped forth with certainty, and he has left us a masterpiece.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and then program annotator for the San Francisco Symphony and, later, the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*), including many written originally for the BSO.

GUEST ARTISTS

Emmanuel Villaume



Making his Tanglewood debut this evening, French conductor Emmanuel Villaume made his Boston Symphony debut in September 1998, when called upon at very short notice to lead an all-Berlioz program in place of an ailing Seiji Ozawa. Mr. Villaume was born in Strasbourg in 1964 and began his musical education at the Strasbourg Conservatory, continuing his studies in Paris, where he received degrees in literature, philosophy, and musicology. He also studied dramatic arts and performed in theatrical productions. He is the author of noted musicological articles and research papers including a new edition of the score and libretto of *Le Livre de Christophe Columbe* by Paul Claudel and Darius Milhaud. At twenty-one Mr. Villaume was appointed dramaturg of the Opéra du Rhin in Strasbourg. During his tenure he came to the attention of Spiros Argiris, music director of the Spoleto Festival, who invited him to conduct and narrate Debussy's *Les Chansons de Bilitis* in 1987. Mr. Argiris, who was also music director of the Spoleto USA Festival in Charleston, South Carolina, invited Mr. Villaume to make his American debut there with *The Marriage of Figaro* in 1989. Mr. Villaume has since collaborated closely with both festivals, conducting symphonic concerts of classical repertoire as well as several world premieres. He has also worked with the orchestras of the Bastille Opera, Monte Carlo Philharmonic, Orchestra Sinfonica Siciliana, La Scala, and La Fenice. His opera performances have included *Elektra*, *Parsifal*, *Jenůfa*, *Salome*, *The Threepenny Opera*, *Die Fledermaus*, and the

American premiere of Henze's *Der Prinz von Homburg*. He has appeared with Montreal Opera for *La Vie parisienne*, Sarasota Opera for *Tales of Hoffmann*, *The Magic Flute*, and *Manon*, Bonn Opera for *La fanciulla del West*, Martina Franca Opera for *The Grand Duchess of Gerolstein*, and Opera Theatre of Saint Louis for *La rondine* and *Faust*. Highlights of his 1998-99 season included his debuts at San Francisco Opera with *Madama Butterfly*, Dallas Opera with *Faust*, and Santa Fe Opera with *Carmen*, as well as a return to the Bastille Opera for *Rigoletto*. In 1999-2000 he made his Los Angeles Opera debut with *La rondine,* returned to Washington Opera for *Le Cid* starring Plácido Domingo, and made debuts with the Houston Symphony, Saint Louis Symphony, Orchestre de Paris, and Beethovenhalle Orchestra of Bonn. Current engagements include a return to Dallas Opera for *Le nozze di Figaro* and his Royal Opera debut with *Tales of Hoffmann*, as well as debuts with the Minnesota Orchestra, Indianapolis Symphony, Detroit Symphony, San Francisco Symphony, and Symphony Australia.

Louis Lortie



Canadian pianist Louis Lortie has been praised for the fresh perspective and individuality he brings to a deliberately broad spectrum of the keyboard canon. Mr. Lortie studied in Montreal with Yvonne Hubert (a pupil of Alfred Cortot), in Vienna with the Beethoven specialist Dicter Weber, and subsequently with Schnabel disciple Leon Fleisher. He was also deeply influenced by the distinguished violinist and chamber music teacher Josef Gingold. During the 1999-2000 season, Louis Lortie performed the complete cycle of Beethoven's piano sonatas at London's Wigmore Hall, Berlin's Philharmonie, the Milan Conservatorio, and Toronto's Ford Center. He has recorded most of the cycle for Chandos, with the final discs to be issued in the coming months. In the coming season he performs a Brahms/Schumann series at CBC's Glenn Gould Studio in Toronto with guest artists including the Takács Quartet. Other highlights of his 2000-01 season include performances with the Dallas, Toronto, San Francisco, Houston, Montreal, Atlanta, and Detroit symphony orchestras, the Royal Philharmonic, the Orchestra of La Scala in Milan, the Stuttgart Radio Symphony, the Berlin Komische Oper Orchestra, the BBC Symphony, the Orchestre National de Lyon, and the Orchestre Philharmonique de Strasbourg, as well as recitals in La Jolla, New York, Philadelphia, London, Birmingham (England), Prague, Leipzig (with his recital partner Jan Vogler), for the Klavierfestival am Ruhr, and throughout Italy. Born in 1959 in Montreal, Louis Lortie gave his first public performance at thirteen with the Montreal Symphony. Three years later he made his debut with the Toronto Symphony, which then engaged him for an historic tour of China and Japan. In 1984 he won First Prize at the Busoni Competition and was a prizewinner at the Leeds Competition. Since then he has performed frequently with major orchestras and at festivals throughout North America and Europe, and worked with the world's leading conductors. Mr. Lortie has made more than twenty recordings for Chandos, ranging from Mozart to Stravinsky. His recording of Beethoven's *Eroica* Variations won the Edison Award, and his disc of Schumann's *Bunte Blätter* and other works by Schumann and Brahms was named one of the best CDs of the year by *BBC Music Magazine*. He has recorded Ravel's complete works for piano and the complete Chopin Etudes, the latter having been cited in *BBC Music Magazine*'s special piano issue as one of "50 Recordings by Superlative Pianists." Future releases include Liszt's complete works for piano and orchestra with the Residentie Orchestra of The Hague; a recital disc "An die ferne Geliebte" to include works by Beethoven, Schumann, and Liszt, and a disc of Chopin's Ballades and Impromptus. When his schedule permits, he teaches at Italy's renowned piano institute at Imola. Mr. Lortie lives in Berlin. His only previous Boston Symphony appearance took place at Tanglewood in July 1988.

Florence Newsome and George William Adams



Florence and George Adams shared a love of music. Mrs. Adams grew up in Jamaica Plain and attended Boston Symphony and Pops concerts frequently with her mother during the Koussevitzky-Fiedler era. The same devotion led them to travel to Lenox by train in the 1930s—a more arduous journey than it is today—to hear the first concerts presented by the Berkshire Symphonic Festival in a tent. In 1937, after Lenox became the summer home of the Boston Symphony, Mrs. Adams attended the famous "thunderstorm concert" that led Gertrude Robinson Smith to begin fundraising to build a permanent music shed.

A graduate of Simmons College and Boston University, Mrs. Adams began her career as a reference librarian with the Boston Public Library. She met and married her husband George, also a librarian, while both were working at the Newark Public Library. Upon the birth of their daughter the family relocated and Mrs. Adams began her association with the Hartford Public Library, where she served as a branch librarian for thirty-six years. An expert on Connecticut legislative history, Mr. Adams was consulted by many state lawmakers and authored numerous articles in his post as legislative reference chief of the Connecticut State Library.

Having found many years of enjoyment in the music of the Boston Symphony Orchestra, especially in its tranquil Berkshire setting, Mrs. Adams decided to endow a concert there to maintain that tradition—the first such memorial concert to be endowed at Tanglewood. She died just weeks before the first George W. and Florence N. Adams Concert took place on August 1, 1987, a program featuring works of George Perle and Felix Mendelssohn conducted by Seiji Ozawa.



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ILAN VOLKOV conducting

ANDERSON — *The Stations of the Sun*

MENDELSSOHN — *The Fair Melusine*, Overture, Opus 32

INTERMISSION

BRAHMS — Piano Concerto No. 1 in D minor, Opus 15
Maestoso
Adagio
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Celebrating A 61-Year Musical Partnership

This season marks Baldwin's 61st anniversary with Tanglewood. This very special association runs deep into the histories of both organizations. It began when Lucien Wulsin II, president of Baldwin during the 1920s and '30s, met Serge Koussevitzky, the renowned Russian conductor and music director of the BSO. Koussevitzky was involved with Tanglewood from its inception and founded the Berkshire Music Center in 1940.





Serge Koussevitzky (above)
Lucien Wulsin II (left)

Wulsin, whose family had French-European roots, became good friends with Koussevitzky, who had lived in France in the early 1920s. It was this friendship, combined with noted Baldwin piano quality, that initiated the time-honored Baldwin-Tanglewood tradition.



Since those early years, Baldwin has been the piano of choice for Tanglewood and many of its visionary leaders and alumni, including Charles Munch, Leonard Bernstein, Aaron Copland, Lukas Foss, Charles Dutoit and Seiji Ozawa. Today, the Baldwin tradition continues to grow with celebrated Tanglewood conductors Keith Lockhart and Robert Spano becoming Baldwin Artists in recent years.

This season, Baldwin pianos will share the stage at Tanglewood's orchestral and chamber music instrumental and vocal recitals, student performar the Festival of Contemporary Music, and performances by popular and jazz artists. As Official Piano, Baldwin is honored to play its part in the rich history and ongoing tradition of Tanglewood. *Here's to the next 61 years!*



NOTES ON THE PROGRAM

JULIAN ANDERSON (b.1967)

The Stations of the Sun

First performance: July 21, 1998, BBC Symphony Orchestra, Andrew Davis cond.
Only previous BSO performances: January 2000, Ilan Volkov cond.
This is the first Tanglewood performance.

FELIX MENDELSSOHN (1809-1847)

***The Fair Melusine*, Overture, Opus 32**

First performance: April 7, 1834, London, Mendelssohn cond.
First BSO performances: February 1885, Wilhelm Gericke cond.
Last BSO performances until now: March 1906, Gericke cond.
This is the first Tanglewood performance.

JOHANNES BRAHMS (1833-1897)

Piano Concerto No. 1 in D minor, Opus 15

First performance: January 22, 1859, Hanover, Joseph Joachim cond., Brahms, piano
First BSO performances: November/December 1900, Wilhelm Gericke cond., Harold Bauer, piano
First Tanglewood performance: August 1, 1946, Serge Koussevitzky cond., Claudio Arrau, piano
Most recent Tanglewood performance: July 18, 1999, Seiji Ozawa cond., Peter Serkin, piano

JULIAN ANDERSON started composing at age eleven and began studying privately with John Lambert at seventeen. He continued studying with Lambert while on scholarship at London's Royal College of Music, where he earned his bachelor's degree with First Class Honours. He also studied with the French composer Tristan Murail, a leading proponent of the *spectrale*, or acoustic-spectrum, technique of composition. He worked on his doctoral degree with Alexander Goehr at Cambridge.

Anderson has also attended the Dartington International Summer School and the Britten-Pears School, where he worked with Oliver Knussen. In 1993, Anderson was the Benjamin Britten Memorial Fellow at the Tanglewood Music Center, where Knussen was Head of Contemporary Music Activities. Knussen has since become a strong advocate of Anderson's work. Based on a performance of Anderson's short sketch for a chamber orchestra work called *Khorovod* during the Festival of Contemporary Music in 1993, Knussen helped convince the London Sinfonietta to commission the complete score. Since its premiere under Knussen's direction in December 1994, *Khorovod* has been Anderson's most frequently performed piece. Other important commissions have come from the BBC (*The Crazed Moon* and *The Stations of the Sun*), the Nash Ensemble (*Poetry Nearing Silence*), and Sinfonia 21 (*Past Hymns* and *Tye's Crye*). In 1997 he was appointed composer-in-residence for Sinfonia 21.

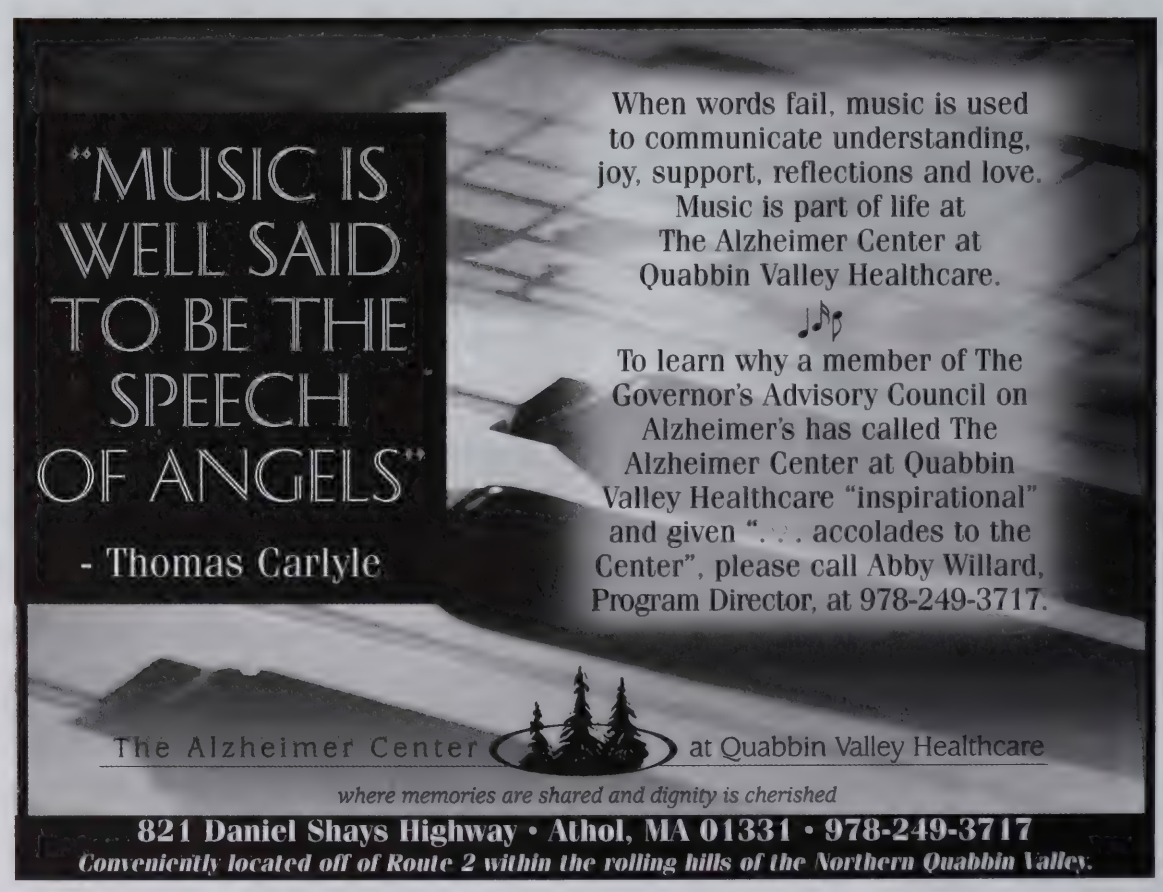


Anderson is currently a Professor of Composition at the Royal College of Music. In addition, he writes about music for such publications as *The Independent*, *The Musical Times*, and *Tempo* and is known as a thoughtful expositor of the music of others, including his teachers Oliver Knussen and Tristan Murail. He recently completed a commission for the London Sinfonietta, *Alhambra Fantasy*. Oliver Knussen (the ensemble's music director) conducted the premiere in London on February 6, 2000, followed by a repeat performance in Paris on February 8.

Anderson's music shares some characteristics with that of his mentors, each of whom has a reputation for innovative and highly individual instrumentation. *The Stations of the Sun* continues in a long tradition of brilliantly colorful orchestral works, including Debussy's *Images*, Prokofiev's *Scythian Suite*, Messiaen's *Chronochromie*, and Knussen's *Flourish with Fireworks*. Anderson superimposes different instrumental sections playing melodies or fragments of melody that are different but similar (for example, several concurrent melodies using the pentatonic scale), creating a shimmering, active surface texture that yet seems part of a more cohesive whole. This moment-to-moment complexity is shaped into larger sections of particular character (such as a "scherzo"), which in turn are grouped together in a classically developed structure. Julian Anderson's own note provides details of this structure and relates the genesis of the piece.

—Robert Kirzinger

The title *The Stations of the Sun* refers not to any religious rite, but to the changing positions of the sun through each day, and through the seasons. Three years ago I read Ronald Hutton's fascinating book of the same name, explaining the origins of folk customs through the year—giving an egg at Easter, ceremonies for the winter solstice, and so forth; it immediately suggested ideas for a new orchestral piece. Instead of a literal programmatic approach, however, I decided to let the music take its own shape whilst keeping the idea of a seasonal cycle in mind as a background. The superficial form of the piece is quite simple—four linked sections plus a coda. As the music progresses, there is an increasing amount of interruption and cross-referencing, so that the true form of the piece is much more elusive and ambiguous. The following outline is not a blow-by-blow account, but a rough guide for those who wish it.



The woodwind launch the work abruptly into a scherzo, presenting the simple melodic patterns to which much subsequent music can be more or less directly traced in an exuberant polyphonic dance. A cascading series of these melodies sidesteps into a slow movement, mainly for the strings: at first a set of variations, with the theme presented by the violins alone, it soon develops into a continuous song with varied harmonic and polyphonic colours. A very fast dance for the flutes, clarinets, and Japanese temple bells intervenes and the quickening pace releases a new scherzo. This is another variation on the slow movement theme, now revealed as the plainsong Alleluia "Adorabo"—first on the strings, then on brass and wind, all accompanied by drums. The central plateau of the work follows: a long, ecstatic melody played mainly by the trumpets, extending and varying the plainsong, is surrounded and eventually overwhelmed by carillons on the rest of the orchestra. Here the music abandons equal temperament to include a small number of chords with microtones—chosen for their resonance and varied colour.

The dance with drums is twice resumed, but now cross-cut with other musical characters, including an increasingly violent brass chorale used as a varied refrain. The tension is finally released in a polyphonic texture for the whole orchestra that precipitates the work's main climax: an evocation of Easter with an explosion of bells, both real and imaginary. As to the coda: a single six-octave mode gently resounds around the whole orchestra as many melodic and harmonic elements of the piece combine and unite for the first time in the work's only *tutti*—the harmonic goal towards which the entire work has been heading. A sudden "zoom" at the very end denies the music any safe conclusion, suggesting instead the beginning of something new which is cut off before we can fully glimpse it.

—Julian Anderson

* * * * *

Like many musical genres, the overture began as a functional piece: the orchestral rigmarole before the curtain went up for an opera. Eventually, along with other such genres, the overture took on an independent life. The Romantic era loved fragments and intimations; thus, freestanding Preludes (preludes to nothing) and Overtures (to nothing).

In practice, the Romantic overture was a character piece based on a scene or a story, amounting to a tone poem before Liszt "invented" the tone poem in the 1850s. **FELIX MENDELSSOHN** wrote eight overtures, most famously *A Midsummer Night's Dream* and *The Hebrides*. His *Fair Melusine* of 1833 was inspired by the poet Grillparzer's version of the classic little-mermaid-who-loves-a-man tale. It encompassed some of Mendelssohn's favorite subjects: the joys and sorrows of love, and the sea.



The music begins appropriately flitting and carefree. Then with an almost cinematic cut arrives music of dry land and high drama. If the essence of an overture/tone poem is to evoke an idea or a story that is also a musical form, *The Fair Melusine* needs to resolve that violent conflict. To that end, the contrasting materials are interwoven in episodes evoking love and loss—which meanwhile reconcile, musically and dramatically, the opening dichotomy. The last pages absolutely appear to swim off into a lonely horizon.

As man and composer, **JOHANNES BRAHMS** didn't like theatrics, such as the theatrics to which his beloved colleagues, pianist Clara Schumann and violinist Joseph Joachim, were chronically given. Joachim used to sit on Brahms's bed and ask over and

over if Johannes loved him, which drove Brahms to distraction. Between pieces in recitals, Clara was known to collapse backstage in wracking sobs. As Brahms once wrote Clara,"Passions are not natural to mankind, they are always exceptions or excrescences."



Brahms's aversion to emotional excess was in part temperamental, in part archetypical North German. Perhaps it was also that in his first years of maturity and fame, he had enough drama for a lifetime. The musical struggles that ensued—many of them with the D minor piano concerto—were the most frustrating and humiliating of his career.

Between 1853 and 1856, here is what happened to Brahms: a twenty-year-old music student from Hamburg, he set off on a small-time concert tour accompanying a violinist, met and deeply impressed Liszt and Joachim, played a few pieces for Robert and Clara Schumann that sufficed to convince them he was a genius of historic dimensions. Five months later, Robert in a fit of madness threw himself into the Rhine; he was fished out and sent to an asylum. Brahms rushed to comfort Clara (fourteen years his senior, mother of six children, and pregnant); they fell helplessly in love. When Robert died in the asylum and the two were free to marry,



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Brahms bolted. His rejection nearly destroyed Clara, and he knew it—though nothing could change their indelible bond.

Too much theater, indeed. And as a passionate young Romantic, Brahms wrote it all into his work. Within weeks of Schumann's crisis, he drafted a two-piano sonata in D minor. Soon he tried to turn it into a symphony, which also refused to take wing. Then, in a dream, he saw himself playing his doomed symphony as a piano concerto. He began to rework the music in that direction, finally keeping only the first movement.

The concerto turned into a gorilla on his back. For four years Brahms could neither finish it nor let it go. Previously he had never written an orchestral work or anything else so long or ambitious. Doggedly, with the help of more experienced composers including Joachim, he struggled on, finishing the gigantic work in 1858.

His years of travail were crowned by humiliation. After a respectful reception at the Hanover premiere (Brahms at the piano, Joachim on the podium), the second performance in Leipzig was received with a wave of hisses. Reeling from the fiasco, Brahms broke off an engagement with a young singer. Soon he had turned into a gruff and sardonic bachelor, far from the ethereal Romantic youth he had been when he started the concerto. He would attempt nothing else on a comparable scale until he knew what he was doing—and that was the First Symphony, finished eighteen years later.

From its opening measures the music of the D minor concerto is unlike anything else in the concerto repertoire: unsettled, alarming, with searching harmonies and spine-chilling trills in winds and strings. In Brahms's orchestral work only the beginning of the First Symphony approaches this opening in—theatricality. If this beginning accompanied a scene of a madman throwing himself off a bridge, it would fit exactly.

Though as a whole the opening movement does not fall into a programmatic mode

"Music, the greatest good that mortals know,
And all of heaven we have below."

Joseph Addison



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—there is no apparent "story"—its high-Romantic tone is unique in Brahms's orchestral music. Technically, in the movement he had innocently assigned himself enormous challenges: holding together an epic movement with some half dozen themes, giving each of those themes a distinct orchestral profile. By years-long labor, he made it work in purely "abstract" terms.

The second movement, lovely and hymnlike, Brahms told Clara was "a tender portrait" of her. It seems he was thinking of Clara not only as she lay in his heart, but as the world saw her after Robert's calamity: the tragic high priestess of the keyboard.

When it came to finales, Brahms was uncertain for years. The original two-piano sonata, the symphony, and a chamber piece had all broken down when he got to the last movement. But he was determined to finish this one. So he made it to the end by creatively cribbing. In keys, figuration, proportions, and other details he followed Beethoven's Third Piano Concerto so closely that, as Charles Rosen writes, "the two finales may be described…as if they were the same piece." Yet in style and effect, Brahms's finale belongs entirely to him.

And then it was done, and then came the fiasco in Leipzig. For its time the concerto

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had done everything wrong in what was expected to be a showy virtuoso piece: the minor key was wrong, the unprecedented length, the equality of orchestra and soloist; the solo part commits the supreme sin of being at once punishing to play and not particularly showy. Yet within a decade of its premiere this impassioned product of the composer's youth began to make its way into concert halls. The public had decided, as once had Brahms, that despite everything the music was too good to let go.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose books include *Charles Ives: A Life With Music*, *The Vintage Guide to Classical Music*, and, most recently, *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Records. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches creative writing at Tufts University. Mr. Swafford is currently working on a biography of Beethoven for Houghton Mifflin.

ARTISTS

Ilan Volkov



Conductor Ilan Volkov made his Boston Symphony Orchestra debut last summer with a program of Carter, Chopin, and Schumann; he has been an assistant conductor of the Boston Symphony Orchestra since the start of the 1998-99 season and has recently renewed his BSO contract through the summer of 2001. Born in Israel in 1976, Mr. Volkov began playing the violin at age six. He continued his violin studies with Chaim Taub, leader of the Israel Philharmonic Orchestra, while studying piano with Alexander Volkov and composition with Abel Ehrlich. From 1991 to 1993 he studied conducting with Mendi Rodan at the Rubin Academy of Music in Jerusalem. In 1993 he went to England to study at the Royal Academy of Music with Colin Metters, George Hurst, Sir Colin Davis, and Ilya Musin. He has participated in conducting master classes with Helmuth Rilling and with John Eliot Gardiner and the Monteverdi Orchestra, Choir, and Soloists at the Bachakademie, Stuttgart, and with Pierre Boulez and the London Symphony Orchestra. From 1996 to 1998 Mr. Volkov held the position of Northern Sinfonia's Young Conductor in Association; during this time he had sole responsibility for the Young Sinfonia, Northern Sinfonia's youth orchestra, and also collaborated with composer John Casken to set

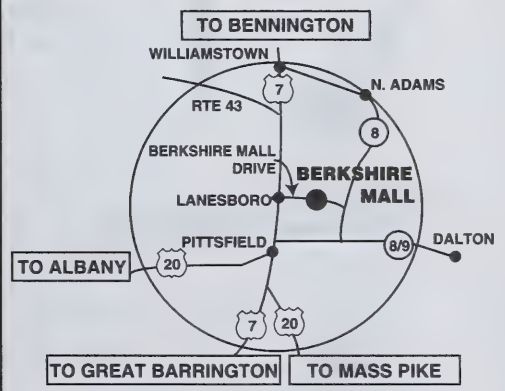
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up the contemporary music group Vaganza. This ensemble gave its London debut as part of the 1998 Spitalfields Festival and has been broadcast on BBC Radio 3. In 1997 Mr. Volkov became principal conductor of the London Philharmonic Youth Orchestra. Ilan Volkov's appearances in 1998-99 included concerts with the Northern Sinfonia, the BBC Scottish Symphony, the Scottish Chamber Orchestra, the Stavanger Symphony, and the Gothenburg Symphony Orchestra. Appearances in the 1999-2000 season include concerts with the London Philharmonic, Israel, Stavanger, and Malmö Symphony orchestras, as well as work as assistant conductor to Sir Andrew Davis for Glyndebourne's new production of *Le nozze di Figaro* this summer. Future engagements include concerts with the Russian National, Jerusalem Symphony, Hallé, and BBC Philharmonic orchestras.

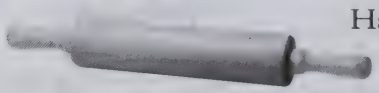
Daniel Barenboim



Pianist-conductor Daniel Barenboim is music director of the Chicago Symphony Orchestra, and artistic director and general music director of the Deutsche Staatsoper Berlin. Throughout the year 2000, Mr. Barenboim commemorates fifty years of professional performance with worldwide celebrations and performances in Chicago, New York, Berlin, and Buenos Aires. His Chicago appearances showcase his multi-faceted career as teacher, chamber musician, orchestra and opera conductor, and musical collaborator, featuring joint performances with Pierre Boulez, Radu Lupu, Plácido Domingo, Itzhak Perlman, Yo-Yo Ma, and Pinchas Zukerman. In New York, Carnegie Hall honors the anniversary by presenting fifteen concerts and "The Daniel Barenboim Workshop for Pianists and Conductors" as part of the 2000 "Perspectives: Daniel Barenboim" series. Daniel Barenboim was born in Buenos Aires in 1942. He began piano lessons at five with his mother and continued with his father, who remained his only other teacher. He made his debut in Buenos Aires in 1950 at age seven, subsequently receiving his general education

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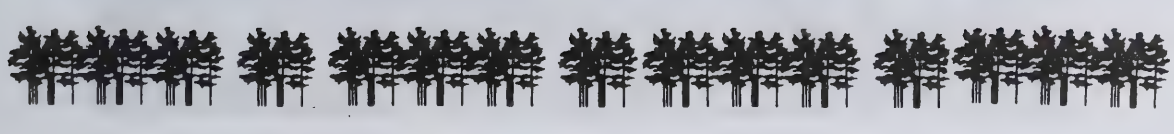
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in Israel, where the family moved in 1952. He was greatly influenced by Arthur Rubinstein and Adolf Busch as well as by Edwin Fischer and Wilhelm Furtwängler, whom he met in Salzburg. He attended Igor Markevitch's conducting classes in Salzburg and studied harmony and composition with Boulanger in Paris. Barenboim debuted as a pianist in Vienna and Rome in 1952, in Paris in 1955, in London in 1956, and in New York in 1957 with Leopold Stokowski. Having begun recording in 1954, he recorded the Beethoven concertos in the 1960s with Klemperer, the Brahms concertos with Barbirolli, and the complete Mozart concertos as soloist and conductor with the English Chamber Orchestra, with which he established a close relationship in 1965 and with which he played numerous concerts in England, the United States, and Japan. He made his conducting debuts in London with the New Philharmonia Orchestra in 1967, in Berlin in 1969, and in New York soon after that. His chamber music collaborators have included his late wife, cellist Jacqueline du Pré, as well as Gregor Piatigorsky, Itzhak Perlman, and Pinchas Zukerman, among others. As a Lieder accompanist he has performed extensively with Dietrich Fischer-Dieskau. Between 1968 and 1970, Mr. Barenboim served as artistic director of South Bank Music in London. He was director of the Israel Festival until 1973 and from 1975 to 1989 was music director of the Orchestre de Paris, placing special emphasis on contemporary music by programming works of Boulez, Lutosławski, Berio, Henze, and Dutilleux. He also founded the chorus of the Orchestre de Paris. Mr. Barenboim first conducted opera in 1972 at the Edinburgh Festival. He has been associated with the Bayreuth Festival since 1981, leading performances there of *Tristan und Isolde*, *Parsifal*, and the *Ring*. In 1982 he created a Mozart festival with the Orchestre de Paris, leading performances of *The Magic Flute*, *The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte* as well as Mozart's orchestral works. In recent years he has established close relationships with the Berlin Philharmonic and the Vienna Philharmonic. Mr. Barenboim has made several videos, including the final eight Mozart piano concertos with the Berlin Philharmonic, Beethoven and Mozart piano sonatas, major works by Liszt, and the Brahms violin sonatas with Itzhak Perlman. His opera videos include the complete *Ring* at Bayreuth, as well as *Parsifal* and *Wozzeck* with the Deutsche Staatsoper Berlin. Recent recordings with the Chicago Symphony include an all-Falla disc with Jennifer Larmore and Plácido Domingo, Brahms's Violin Concerto and Violin Sonata No. 3 with Maxim Vengerov, Tchaikovsky's Symphony No. 6, Mahler's Symphony No. 5, and Brahms's Double Concerto with Itzhak Perlman and Yo-Yo Ma, all on Teldec. In 1995 he released a recording of tangos, *Mi Buenos Aires Querido: Tangos Among Friends*, with Rodolfo Mederos and Héctor Console. A tribute to Duke Ellington, *Ellington Among Friends*, was released in October 1999. Though he conducted the Boston Symphony Orchestra several times at Tanglewood and Symphony Hall between 1969 and 1972, Mr. Barenboim has appeared just once previously as piano soloist with the BSO, when he performed both Brahms piano concertos on a Pension Fund concert in December 1986. This coming Thursday in Ozawa Hall he appears in recital, playing music of Liszt and Albéniz.



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BOYCE — Symphony No. 8 in D minor

Pomposo—Allegro
Largo (Andante)
Tempo di Gavotta (Risoluto)

PURCELL — Suite from *The Virtuous Wife*

Overture	Hornpipe
Song tune	Minuet I
Slow air	Minuet II
Air	[Allegro]
Preludio	

J.S. BACH — Concerto in C minor for oboe and violin, BWV 1048

Allegro
Adagio
Allegro

CATHERINE MACKINTOSH, violin/director
ANTHONY ROBSON, oboe

INTERMISSION



J.S. BACH — Brandenburg Concerto No. 3 in G, BWV 1048
[Comodo]—Adagio—Allegro

PURCELL — Pavane and Chacony in G minor

HANDEL — Concerto Grosso in C minor, Opus 6, No. 8
Allemande
Grave
Andante allegro
Adagio
Siciliana (Andante)
Allegro

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Notes

During the late seventeenth and early eighteenth centuries, before symphonic music had achieved its preeminence at the core of concert life, composers drew upon a number of different musical forms and national styles in order to produce "concerted" music for the court, church, and theater. Many of these pieces have achieved an after-life in our present concert repertoire as instrumental suites, "sinfonias," or concertos that stand apart from their original contexts. The suites and sinfonias are notoriously difficult to pin down with respect to form, except that they normally comprise a series of independent movements, many based on dances, for an ensemble of instruments dominated by strings. The concertos, on the other hand, constitute a category of composition referred to loosely as "the Baroque concerto," though within this category the range of formal structures and instrumental combinations is virtually limitless. Relatively few of these works fit the normal conception of a "concerto" as we think of it now, that is to say, as a coherent set of three to four movements, featuring a virtuoso performer on a single instrument, accompanied by full orchestra. Instead, composers of the Baroque era tended toward the use of a small group of solo instruments (the "*concertino*") set against the foil of a larger group (the "*ripieno*"), so that the sections alternating between the two groups provided a contrast of both texture and thematic content. In some works, a single instrument did serve as a featured soloist in a single movement, but not throughout the work as a whole. In still others, a single instrument may have taken all of the solo passages but still remained a more integrated member of the ensemble than would soloists in the concertos of a later period.

WILLIAM BOYCE (1711-1779) was a composer on whom great talent was bestowed but who had the misfortune to be born in London in the same year that George Frideric Handel arrived from Germany, taking the town by storm with his opera *Rinaldo*. Hence, despite his distinguished career as a composer of music for church, court, and theater, Boyce's music has never reached the level of eminence it might have enjoyed



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under different circumstances. His group of eight "symphonies," designated Opus 2 by publisher John Walsh, was published in 1760, one year after Handel's death. Ironically, in the same year that Handel's blindness forced him to stop composing, deafness forced Boyce to give up working in the theater. Like Beethoven after him, however, he was able to continue composing for many years thereafter. David Ponsford points out that the title "symphony" would have seemed quite modern to Boyce's audience, though in truth, the style of these pieces is more closely related to the *concerti grossi* of Handel than to the symphonies of early classical composers such as Haydn. Boyce's **Symphony no. 8** (originally known as "The Worcester Overture") is the longest of the set, and yet it is a three-movement work that takes fewer than twelve minutes to perform. The first movement evokes the familiar pattern of the so-called "French overture," with its slow and stately opening, followed soon thereafter by a faster, fugal section. The second movement is a light, gentle piece that makes much of registral contrasts between the low strings and the higher strings with winds. The third comprises a Gavotte—a standard dance movement within instrumental suites—followed by a set of variations on the initial tune.

Boyce's predecessor **HENRY PURCELL** (1659-1695) was equally at home in the theater, despite his primary duties as organist and choirmaster of Westminster Abbey. His **Suite from "The Virtuous Wife"** dates from very near the end of his life and served as incidental music for the play by Thomas d'Urfey. A full set of pieces such as this one to accompany a play would have served several purposes: a pair of dance tunes, labeled "first musick" and "second musick," served to entertain the audience as it assembled in the theater; the "overture" served to raise the curtain, and subsequent movements were heard between the acts of the play while set changes were underway. The order in which theater audiences would have heard these pieces related directly to their function in a theatrical context, but when the time came for publication, publishers regularly altered

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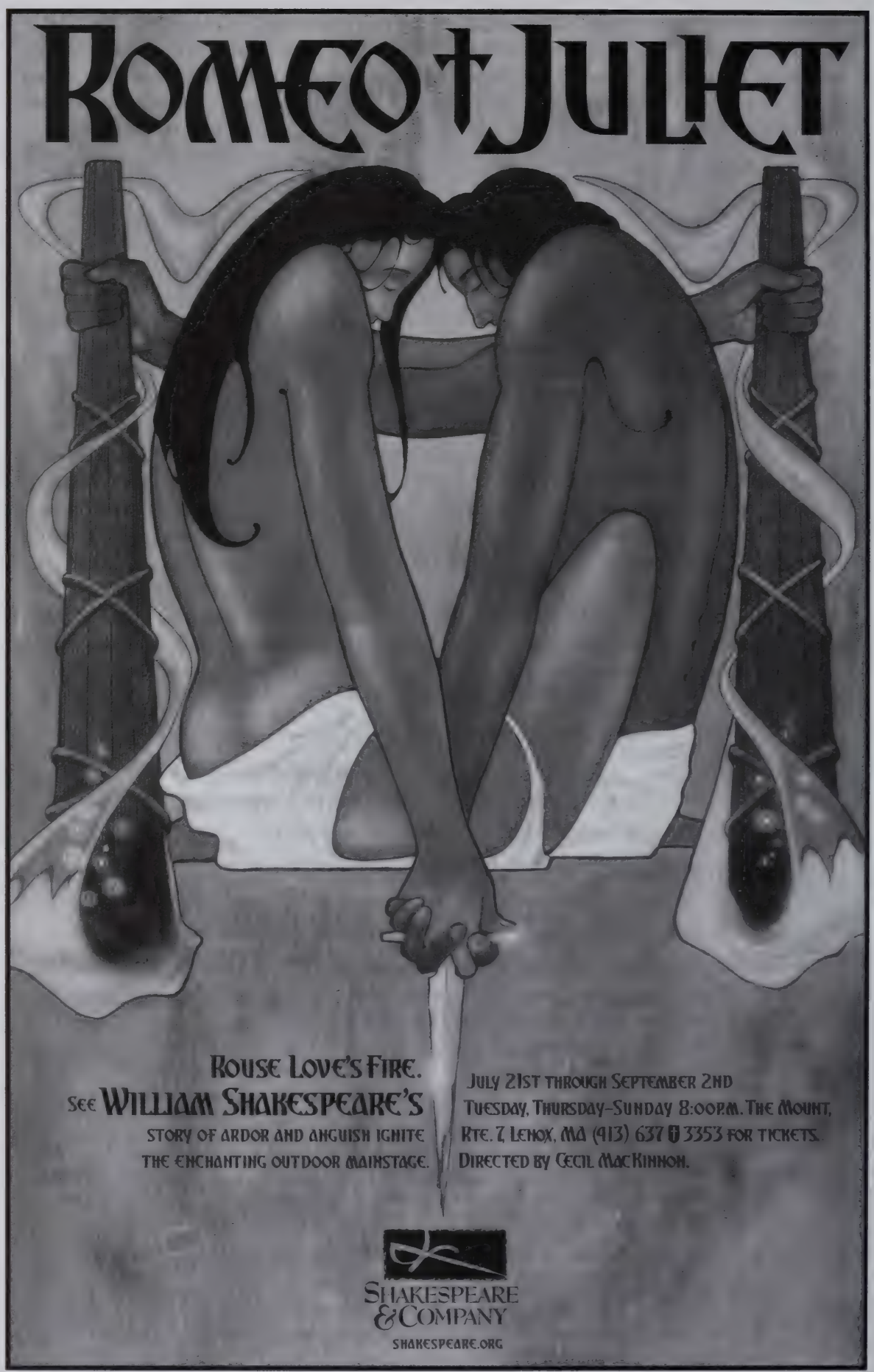
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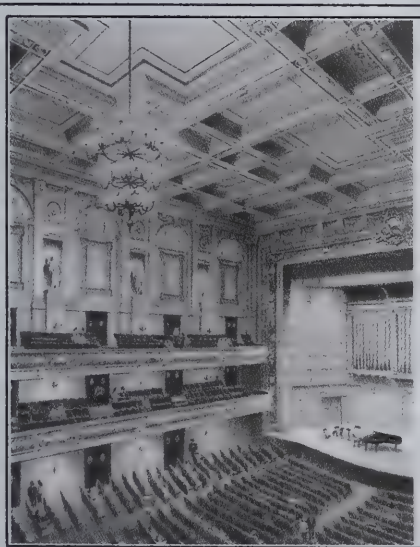

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their order on musical grounds. Thus, today we hear these suites in their published "concert order," rather than in the one originally designed for use with the drama.

Though the program listing would suggest otherwise, Purcell's **Pavane and Chaconne in G minor** were not composed as companion pieces. Each is a standard type of dance movement of the kind commonly grouped together in suites by Purcell and his successors, but in this case the connection between the two pieces rests only on their common key signature and on their appearance in the same manuscript source. The Pavane is a standard form used as funerary music and therefore carries with it an expressive, elegiac quality. The Chaconne, built upon a repeating "*basso ostinato*" figure, is another standard form that can convey much the same quality. Purcell may have written this piece as an elegy for his friend Matthew Locke, whose death in 1677 left a deep mark on the composer. The character of this piece may seem familiar to listeners who know Purcell's *Dido and Aeneas*, as "Dido's Lament," in the same key of G minor, is similarly constructed over a descending and repeating *basso ostinato* figure.

The **Concerto for Oboe and Violin** of **JOHANN SEBASTIAN BACH** (1685-1750) very likely dates from an early stage of his career, when he was employed in Cöthen (1717-1723) just prior to his appointment as the Thomaskantor in Leipzig. What makes this work fascinating, in addition to its intrinsic musical beauty, is its existence in multiple forms. The version for oboe and violin appears to be the original scoring of a piece that Bach later arranged as a concerto for two harpsichords. The motivations for this rearrangement are not altogether clear, but the sonorous contrasts provided by the use of oboe and violin undoubtedly make it the more beguiling of the two versions. The layout of this concerto follows a form which was to become standard in many genres—including the sonata, symphony, and string quartet—as the eighteenth century progressed, but which Bach largely pioneered: that of three movements, alternating between fast, slow, and fast tempi. In addition, the key relationships between movements reflect the coming trend as well: the first movement in the tonic (C minor), followed by a second movement in the relative major (E-flat), and finally a return to the tonic in the third.

Perhaps the best-known of all Bach's instrumental compositions are the four ***Brandenburg* Concertos**, of which we hear No. 3 on this program. The title attached to these pieces derives from their dedication in 1721 to the Margrave Christian Ludwig of Brandenburg living in Berlin, during the time that Bach himself was in the service of Prince Leopold of Anhalt-Cöthen. The Third Concerto, according to scholarly speculation, was most likely composed as an overture to some unknown work in an earlier period of



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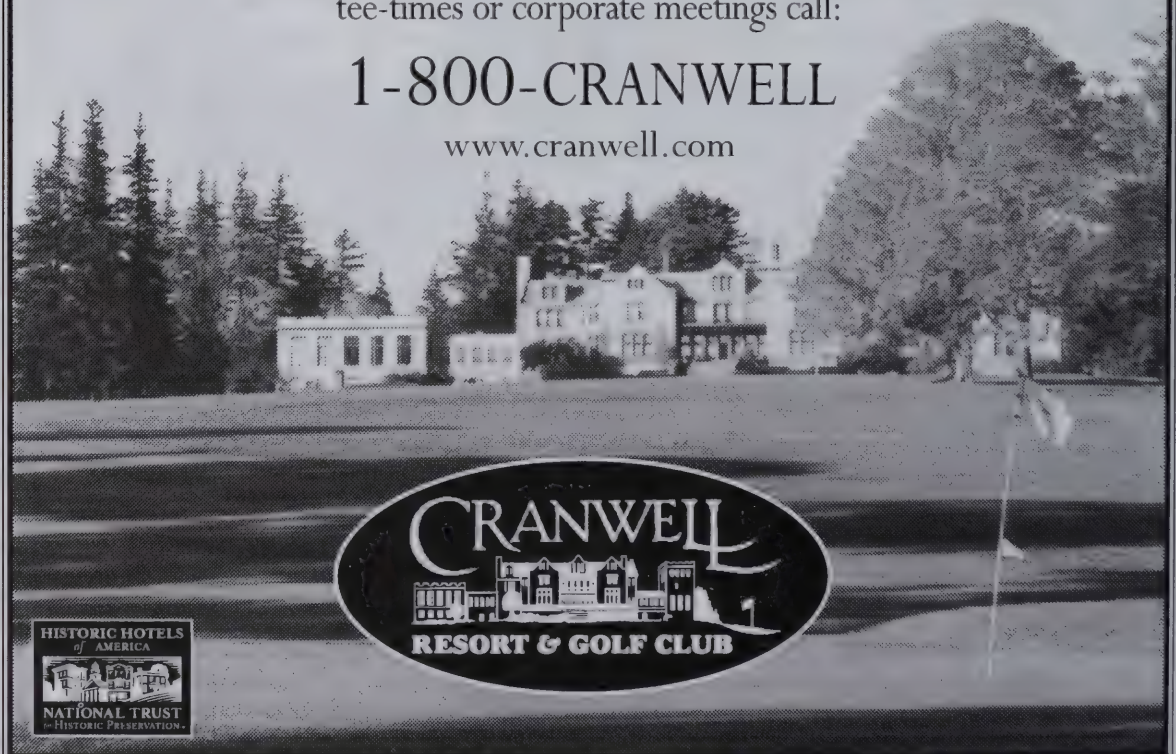


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Bach's career, sometime before 1715. While technically comprising three movements, the second is essentially an improvisation over sustained chords that provides a harmonic bridge between the first and third movements. The basic orchestral forces, consisting here exclusively of strings with harpsichord continuo, are deployed in threes: three-part violins, violas, and cellos engage in a dialogue of irrepressible energy and forward motion. After the brief interlude described above, the third movement raises the stakes already set by the first and bursts forth with an exuberant triplet figure that tosses its focus from one section to another without ceasing or slowing, creating the musical equivalent of perpetual motion.

Finally we come to the best-known of all **GEORGE FRIDERIC HANDEL**'s instrumental compositions after the *Water Music* suites—the ***Concerti Grossi*, Opus 6**. Handel composed these works in October 1739 during a month-long burst of activity, just after completing the *Ode for St. Cecilia's Day*. Fortunately for music historians, Handel noted the date of completion for each concerto in his composing score; for this reason, we know that he completed Opus 6 at the rate of one concerto every two or three days, and that he completed No. 8, featured in this concert, on October 18. John Walsh, Handel's publisher, printed the subscription notice, "With His Majesty's Royal Licence and Protection," on October 29, one day before Handel actually completed the last concerto. The finished edition was ready for delivery to subscribers (including six members of the Royal Family) by April of the following year.

The description of the concerto grosso offered above mentions its contrast between a soloist or group of soloists (the "*concertino*") and the remainder of the orchestra (the "*ripieno*"). In most cases, the concerto texture affords a soloist or soloists the opportunity to make a rather grand, virtuosic display. Handel's Concerto No. 8, however, departs from this conventional aspect of the form. While some of the solo figurations are busier



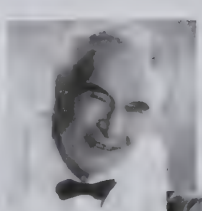
than others, at no point in this concerto does one detect that the underlying purpose is to display a soloist's virtuosity. Instead, Handel utilizes the inherent contrasts of concerto texture for coloristic purposes. The opening movement, titled "Allemande," is scored equally for all the instruments, without distinguishing between soloists and ensemble. Only in the second movement does Handel reveal that the soloists or "concertino" group for this concerto consist of two violins and cello. These are the three that we subsequently hear featured in solo passages throughout the remaining movements. The very brief "Adagio" movement is another without solo passages, however; listeners may recognize its initial motivic material as derived from the exquisite aria for Cleopatra, "Piangerò, la sorte mia," from *Giulio Cesare in Egitto* (1723). Such a compositional gambit is typical of Handel, who took delight in reworking motivic ideas in various contexts and exploring possibilities other than those generated by his initial musical impulse.

—Mark P. Risinger

Program notes ©2000 Mark P. Risinger

Mark Risinger is the Allston Burr Senior Tutor of Kirkland House and Lecturer on Music at Harvard University. In addition to research and writing on the music of Handel and other Baroque composers, his activities include an active schedule of concert and opera engagements throughout the country as a bass soloist.

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The OAE's commitment to combining period authenticity with contemporary values has led to such memorable performances as nineteenth-century operas in concert with Mark Elder, a major Mozart series at the South Bank Centre devised by Sir William Glock, a range of classical repertoire with Sir Simon Rattle, and performances of Baroque music directed by members of the Orchestra. An important feature of the ensemble's work is the performance of music not usually heard on period instruments, a recent example being a Tchaikovsky weekend devised and conducted by Sir Roger Norrington, who will also lead a major project exploring the music of Mahler and Bruckner in 2001. Highlights of the group's 1999-2000 season included a Beethoven cycle in London and Birmingham featuring five different conductors and concluding with a televised performance of the Ninth Symphony led by Sir Simon Rattle. The Beethoven cycle, incorporating twenty-one concerts across the United Kingdom and abroad, was sponsored by Jupiter Unit Trust Managers. The group's 2000-01 season will includes performances by Andreas Scholl, Sir Simon Rattle, Anne Sofie von Otter, John Tomlinson, and Thomas Zehetmair.

The OAE performs regularly overseas and will embark on its third major European tour with Sir Simon Rattle in November 2000 with a programme of works by Berlioz. Opera performances abroad have included Rameau's *Les Boréades* at the Salzburg Festival in 1999; performances of *Rodelinda* and *Fidelio* are planned for the Châtelet in Paris in 2002. The Orchestra's extensive discography includes recordings for all the major record companies. Recent

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CDs include recital discs with David Daniels and Andreas Scholl and Blow's *Venus & Adonis* conducted by René Jacobs. Future releases will feature Thomas Hampson in a selection of Verdi arias and members of the Orchestra playing concertos by Vivaldi. The Orchestra has also developed an extensive education program, working with twenty primary schools across England as well as generating projects in music colleges and universities. In October the OAE and the National Portrait Gallery will combine for a major project, "The Art of Water Music," supported by Glaxo Wellcome. This will involve local schools in a music- and art-based project themed around the Gallery's musical Sharp Family Portrait depicting them with musical instruments. Relying significantly on private funding, the Orchestra gratefully acknowledges the support of Donaldson, Lufkin & Jenrette, and Jupiter Unit Trust Managers. Both are award-winners under the Arts & Business Pairing Scheme for their support of the Orchestra of the Age of Enlightenment. Arts & Business is funded by the Arts Council of England and the Department for Culture, Media and Sport.

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Catherine Mackintosh



Catherine Mackintosh is one of the first of her generation to have specialized in early string-playing techniques. After a conventional violin training at the Royal College of Music, she took up the viol and Baroque violin and was immediately in demand in such pioneering groups as Musica Reservata, the English Consort of Viols, and the Consort of Musicke, with whom she sometimes played up to seven instruments in one concert. Ms. Mackintosh was appointed leader of the Academy of Ancient Music in 1973. During her fifteen-year tenure she made countless recordings for Decca, among them Handel's *Messiah*, the first complete Mozart symphony cycle on original instruments, and Vivaldi's *L'estro armonico* and *Four Seasons*; she also participated in recordings for EMI with Roger Norrington and the London Classical Players. Since the foundation of the Purcell Quartet in 1984, Ms. Mackintosh has concentrated more on solo and chamber music and has recorded the Bach concertos for violin with the King's Consort for Hyperion. With the Purcell Quartet she has toured extensively in Europe, Japan, and the United States and recorded more than twenty-five CDs on Hyperion and Chandos. Her disc of Vivaldi's six viola d'amore concertos on which she directs the Orchestra of the Age of Enlightenment and plays the solo viola d'amore was nominated for a 1996 *Gramophone* Award. As co-leader of the Orchestra of the Age of Enlightenment, she performs on period instruments in repertoire ranging from Biber to Wagner. In her duo partnership with harpsichordist Maggie Cole, she has commissioned and performed several contemporary works. They have also made an acclaimed recording for Chandos of Bach's complete violin sonatas. Ms. Mackintosh is also an enthusiastic teacher. From 1977 to 1999 she was professor of Baroque and classical violin and viola at the Royal College of Music, where she was awarded a Fellow-

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ship in 1994. At the Royal Scottish Academy of Music, of which she is also a Fellow, she has directed concerts and Purcell's semi-operas, and in May 1997 conducted Handel's *Serse*. In the summers of 1998 and '99 she was artistic director of the Aestus Musica International Summer School in Croatia, she directed a course for the Britten-Pears Baroque Orchestra, conducted performances of Purcell's *Dido and Aeneas* in Budapest, and was the first-ever woman to direct the Zagreb Soloists, in the year of their forty-fifth anniversary. Engagements in 1999 included recitals in the Prague Spring, Bath, and Radovljica festivals, guest-leading Les Arts Florissants in a Mozart project, and continuing her liaison with the Budapest Chamber Opera Company, as well as a busy schedule with the Orchestra of the Age of Enlightenment and the Purcell Quartet. In her spare time she plays the trombone, rather badly, though she has recently passed Grade 3.

Anthony Robson



Anthony Robson is internationally recognized as a leader in the field of performance on historical oboes. He has appeared as both soloist and director in all the major venues in London, including the 1993 BBC Promenade Concerts, the Queen Elizabeth Hall, the Barbican, St. John's Smith Square, and the Wigmore Hall. His varied and wide-ranging solo career has taken him all over Europe, notably to Paris, Madrid, Edinburgh, Seville, Warsaw, and Berlin, where he was soloist in the closing concert of the 1995 *Bachtage* series. In 1999 he made a highly successful solo debut at Lincoln Center in New York. Mr. Robson was born in North Yorkshire, England, and studied with Evelyn Rothwell (Lady Evelyn Barbirolli) and Michael Dobson at the Royal Academy of Music. While still a student he was increasingly drawn to the special qualities of historical instruments, and his subsequent career has encompassed every facet of the period performance scene. He has performed and recorded as principal oboe with all the major British period instrument orchestras; he is currently principal with the Orchestra of the Age of Enlightenment and Collegium Musicum 90. Equally at home in the studio, Mr. Robson has made many solo recordings, including the complete oboe concertos of J.S. Bach and Albinoni, as well as works by Vivaldi, Handel, Telemann, and J.C. Bach. His recording of J.S. Bach's Concerto in A for oboe d'amore and Concerto for oboe and violin (with Elizabeth Wallfisch) was nominated for a *Gramophone* Award in 1995; his Chandos disc of Albinoni's Opus 7 and 9 concertos was also much acclaimed. Having directed many of his own concerto performances, Anthony Robson is developing a parallel interest in conducting. Recent engagements with the Steinitz Bach Players and the Baroque orchestra of the Royal College of Music have led to further invitations to coach and direct in this capacity. He is also particularly committed to working with the next generation of players on historical instruments, to whom he hopes his own experience will offer insights into the unique possibilities of period performance.

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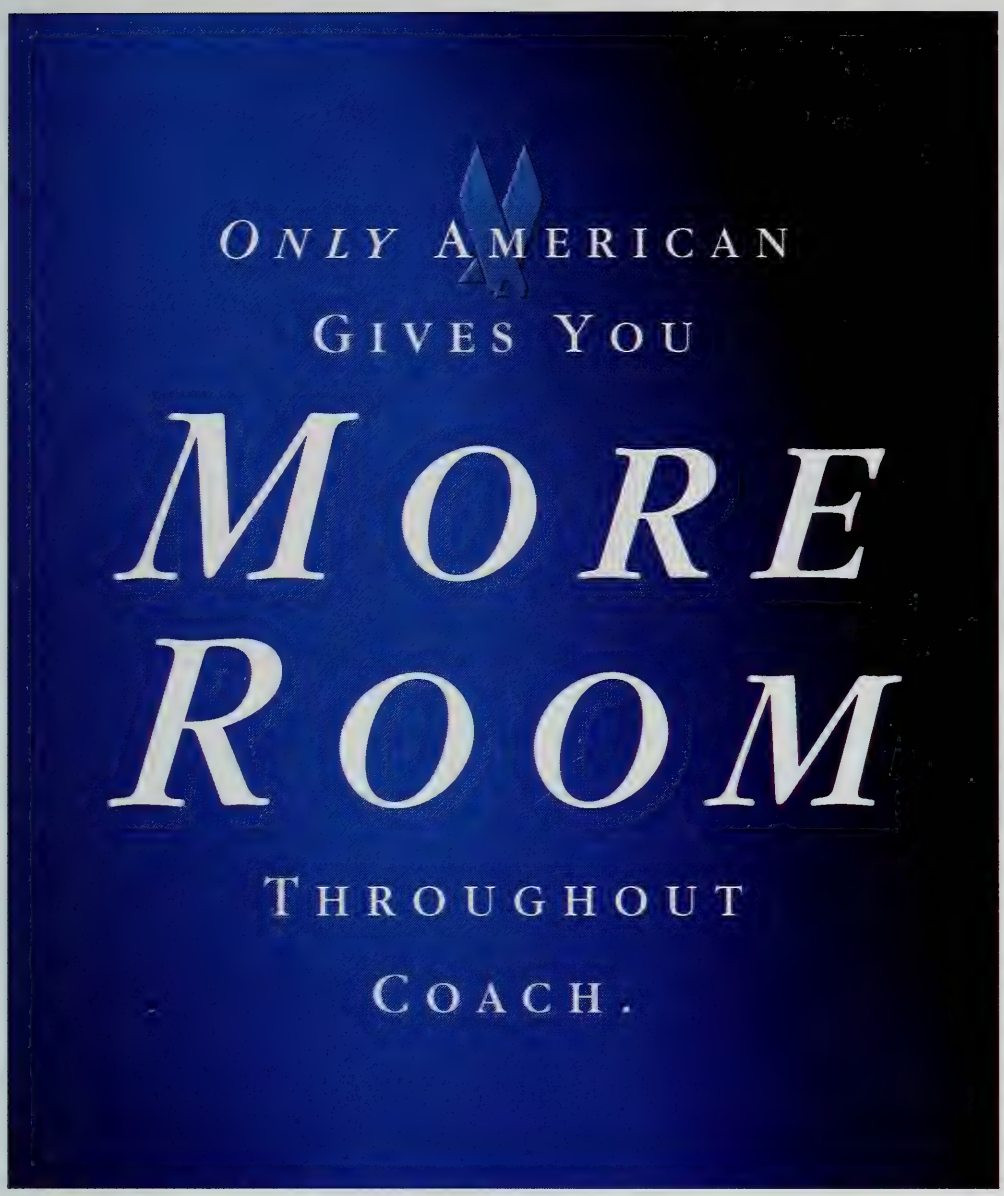
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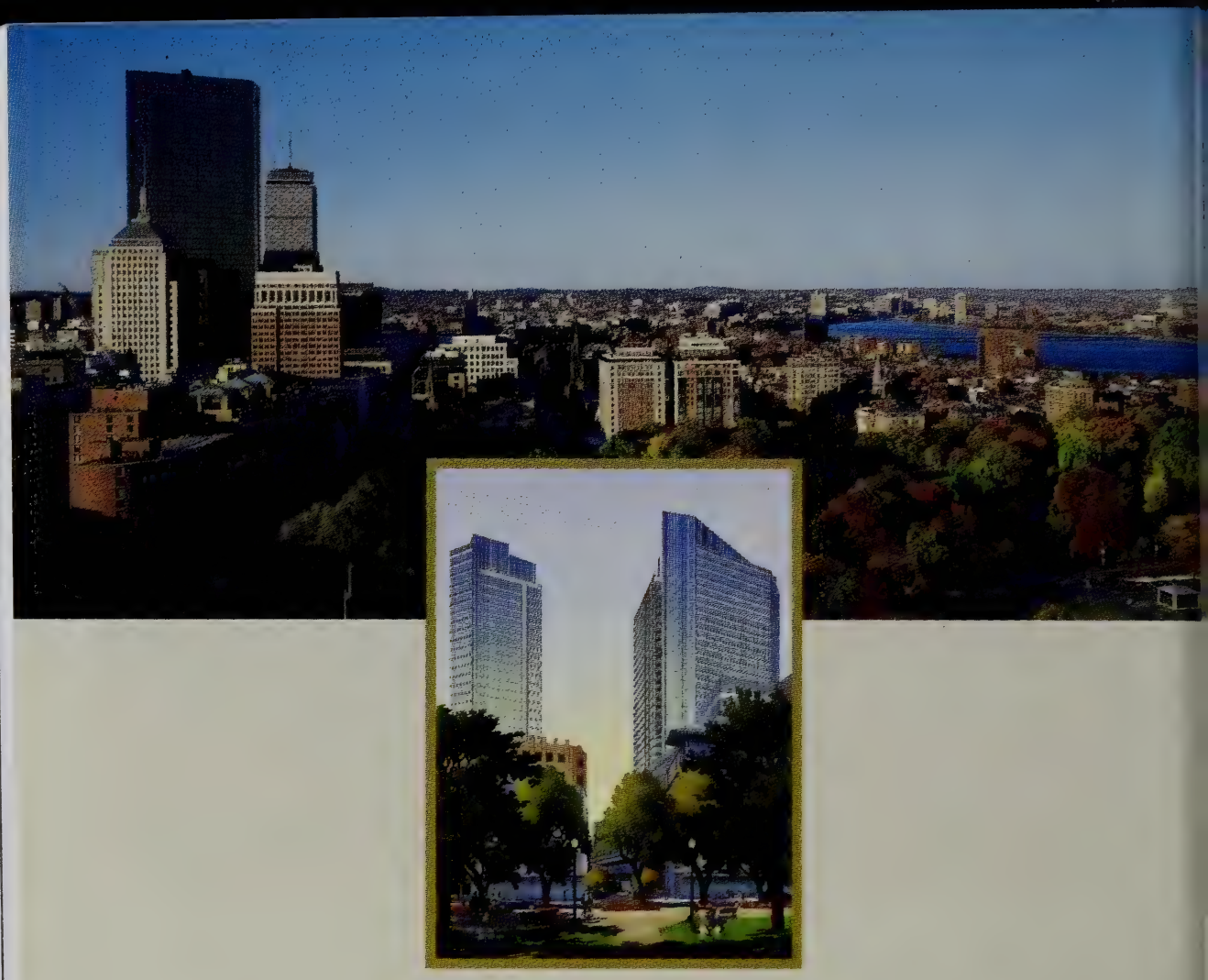
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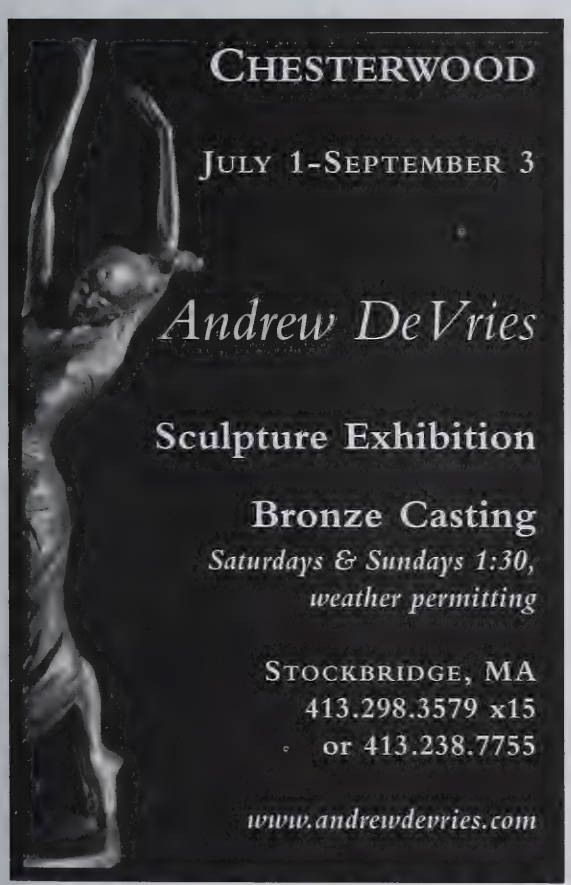
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JULY AT TANGLEWOOD

Saturday, July 1, at 5:45

"A PRAIRIE HOME COMPANION AT TANGLEWOOD"
with GARRISON KEILLOR

Sunday, July 2, at 2:30

BOSTON SYMPHONY CHAMBER PLAYERS
CHRISTOPHER O'RILEY, piano

Music of BRITTEN, COPLAND, and MOZART

Tuesday, July 4, at 7

INDEPENDENCE DAY FESTIVITIES
(Grounds open at 2pm for afternoon entertainment; fireworks follow the concert.)

PETER, PAUL & MARY

Wednesday, July 5, at 8:30

GIL SHAHAM, violin
JIAN WANG, cello
PAUL MEYER, clarinet
GARRICK OHLSSON, piano

Music of FAURÉ, COPLAND, and MESSIAEN

Friday, July 7, at 6 (Prelude)

MEMBERS OF THE BSO

ALL-COPLAND PROGRAM

Friday, July 7, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
YO-YO MA, cello
EDGAR MEYER, double bass

COPLAND *Fanfare for the Common Man*; *Quiet City*
HAYDN Cello Concerto in C
MEYER Double Concerto for cello, double bass, and orchestra
STRAVINSKY Suite from *The Firebird* (1919 version)

Saturday, July 8, at 8:30

BOSTON SYMPHONY ORCHESTRA
JOHN WILLIAMS, conductor
GIL SHAHAM, violin

WILLIAMS Essay for strings
PROKOFIEV Violin Concerto No. 2
WILLIAMS *TreeSong* for violin and orchestra (world premiere)
TCHAIKOVSKY *Francesca da Rimini*

Sunday, July 9, at 2:30

BOSTON SYMPHONY ORCHESTRA
ROBERTO ABBADO, conductor
GARRICK OHLSSON, piano

BEETHOVEN Piano Concerto No. 5, *Emperor*
DEBUSSY *Printemps*
RESPIGHI *Roman Festivals*

Wednesday, July 12, at 8:30

BOSTON POPS CONCERT
KEITH LOCKHART, conductor

American classics, Broadway hits, and light orchestral music by favorite composers

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Thursday, July 13, at 8:30

DUBRAVKA TOMSIC, piano

Music of BACH, LISZT, and PROKOFIEV

Friday, July 14, at 6 (Prelude)

MALCOLM LOWE, violin
Pianist to be announced

Music of BEETHOVEN

Friday, July 14, at 8:30

JAMES DEPREIST, conductor
HORACIO GUTIÉRREZ, piano

FAURÉ Suite from *Pelléas et Mélisande*
PROKOFIEV Piano Concerto No. 2
BEETHOVEN Symphony No. 7

Saturday, July 15, at 8:30

The Leonard Bernstein Memorial Concert
TANGLEWOOD MUSIC CENTER ORCHESTRA
ROBERT SPANO, JAMES DEPREIST, and SEIJI OZAWA, conductors
JOHN DEL CARLO (Falstaff)
CHRISTINE GOERKE (Alice Ford)
HEIDI GRANT MURPHY (Nannetta)
MONICA BACELLI (Meg Page)
BERNADETTE MANCA DI NISSA (Mistress Quickly)
GREGORY TURAY (Fenton)
ROBERTO SERVILE (Ford; *Opening Prayer*)
MICHEL SÉNÉCHAL (Dr. Caius)
RICHARD CLEMENT (Bardolfo)
MARIO LUPERI (Pistola)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERNSTEIN *Opening Prayer*
ELGAR *Enigma* Variations
VERDI *Falstaff*, Act III

Sunday, July 16, at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
ITZHAK PERLMAN, violin

BRAHMS *Tragic* Overture
LUTOSŁAWSKI Concerto for Orchestra
BEETHOVEN Violin Concerto

Tuesday, July 18, at 8:30

BARBARA BONNEY, soprano
MARGO GARRETT, piano
FENWICK SMITH, flute
WILLIAM HUDGINS, clarinet
SATO KNUDSEN, cello

Songs by ARGENTO, COPLAND, and PREVIN

Friday, July 21, at 6 (Prelude)

MEMBERS OF THE BSO
JON NAKAMATSU, piano

Music of COPLAND and SCHUMANN

Friday, July 21, at 8:30

BOSTON SYMPHONY ORCHESTRA
JEFFREY TATE, conductor
HÉLÈNE GRIMAUD, piano

WAGNER *Siegfried Idyll*
SCHUMANN Piano Concerto
HAYDN Symphony No. 99

Saturday, July 22, at 8:30

BOSTON SYMPHONY ORCHESTRA
JAMES CONLON, conductor
BARBARA BONNEY, soprano

WAGNER Overture to *The Flying Dutchman*
SCHOENBERG *Verklärte Nacht*
MOZART *Exsultate, jubilate*, for soprano and orchestra
WAGNER Preludes to Acts III and I of *Die Meistersinger von Nürnberg*



Sunday, July 23, at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
PETER SERKIN, piano

LIEBERSON *Red Garuda*, for piano and orchestra
TCHAIKOVSKY Symphony No. 5

Thursday, July 27, at 8:30

IDA HAENDEL, violin
ITAMAR GOLAN, piano

Music of BRAHMS, BACH, CHAUSSON, SZYMANOWSKI, and WIENIAWSKI

Friday, July 28, at 6 (Prelude)

MEMBERS OF THE BSO

Music of RAVEL and COPLAND

Friday, July 28, at 8:30

BOSTON SYMPHONY ORCHESTRA
JAMES CONLON, conductor
EMANUEL AX, piano

ALL-MOZART PROGRAM
Symphony No. 25
Piano Concerto No. 22 in E-flat, K.482
Symphony No. 40

Saturday, July 29, at 8:30

BOSTON SYMPHONY ORCHESTRA
EMMANUEL VILLAUME, conductor
LOUIS LORTIE, piano

BERLIOZ Overture to *Benvenuto Cellini*
RAVEL Piano Concerto in G
FRANCK Symphony in D minor

Sunday, July 30, at 2:30

BOSTON SYMPHONY ORCHESTRA
ILAN VOLKOV, conductor
DANIEL BARENBOIM, piano

ANDERSON *The Stations of the Sun*
MENDELSSOHN *The Fair Melusine*, Overture
BRAHMS Piano Concerto No. 1

Friday, July 28, at 2:30 and
Saturday, July 29, at 2:30
(Open Dress Rehearsals)
Sunday, July 30, at 8 and
Monday, July 31, at 8

TANGLEWOOD MUSIC CENTER
VOCAL FELLOWS AND ORCHESTRA
SEIJI OZAWA, conductor
DAVID KNEUSS, director
JOHN MICHAEL DEEGAN and SARAH G. CONLY, design

VERDI *Falstaff* (fully staged)

Programs and artists subject to change.

2000 TANGLEWOOD MUSIC CENTER SCHEDULE
60th Anniversary Season

(All events take place in Seiji Ozawa Hall unless otherwise noted.)

Sunday, June 25, at 2:30 p.m.
BACH Cantata Arias

Friday, June 30, at 5:30 p.m.
Opening Exercises (free admission; open to the public)

Sunday, July 2, at 8:30 p.m.
The Phyllis and Lee Coffey Memorial Fund Concert
TMC Orchestra—Seiji Ozawa, James DePreist, and Robert Spano conducting
BEETHOVEN, COPLAND, ELGAR

Monday, July 3, at 8:30 p.m.
Berkshire Night
TMC Chamber Concert
Seiji Ozawa conducting
BACH, COPLAND

Saturday, July 8, at 2:30
Family Concert sponsored by Berkshire Bank
TMC Fellows—GANDOLFI *Pinocchio's Adventures in Funland*

Sunday, July 9, at 10 a.m.
TMC Chamber Music

Sunday, July 9, at 8:30 p.m.
TMC Chamber Music

Monday, July 10, at 1:30 p.m.
(Chamber Music Hall)
TMC Chamber Music

Monday, July 10, at 5 p.m. and 8 p.m.
Tuesday, July 11, at 5 p.m. and 8 p.m.
TMC Fellows—String Quartet Marathon

Saturday, July 15, at 8:30 (Shed)*
Leonard Bernstein Memorial Concert
To benefit the Tanglewood Music Center
TMC Orchestra—Robert Spano, James DePreist, and Seiji Ozawa conducting
BERNSTEIN, ELGAR, VERDI



Sunday, July 16, at 10 a.m.
TMC Chamber Music

Wednesday, July 19, at 8:30 p.m.
Daniel and Shirlee Cohen Freed Endowed Concert
TMC Orchestra—James Conlon conducting
MAHLER Symphony No. 5

Thursday, July 20, at 8:30 p.m.
TMC Vocal Chamber Recital

Sunday, July 23, at 10 a.m.
TMC Chamber Music

Sunday, July 23, at 6 p.m.
TMC Fellows Family Concert

FESTIVAL OF CONTEMPORARY MUSIC

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Thursday, August 10, at 7 p.m.*
THE FROMM CONCERT AT TANGLEWOOD
Members of the BSO plus guests
BERIO Fourteen *Sequenzas* (celebrating the composer's 75th birthday)

Friday, August 11, at 2:30 p.m. (Chamber Music Hall; Prelude Concert at 1 p.m.)
TMC Fellows; Stefan Asbury, Ilan Volkov, and George Benjamin conducting—Music of Fedele, Ford, Carter, Dallapiccola, and Grisey

Saturday, August 12, at 2:30 p.m.
(Prelude Concert at 1 p.m.)
TMC Fellows Vocal Chamber Music Concert—Music of Knussen, Dusapin, Babbitt, Crawford Seeger, Jolas, Rihm, Druckman, and Schuller

Sunday, August 13, at 10 a.m.
TMC Fellows; Stefan Asbury conducting—Music of Perle, Schneller, Babbitt, Benjamin, and Murail

Sunday, August 13, at 8:30 p.m.
The Margaret Lee Crofts Endowed Concert
TMC 60th Anniversary Alumni Concert
George Benjamin conducting
BOULEZ *Sur Incises*

Monday, August 14, at 8:30 p.m.
(Prelude Concert at 6 p.m.)
TMC Orchestra; Stefan Asbury and George Benjamin conducting—Music of Feldman, Benjamin, Copland, and Carter

Friday, July 28, at 2:30* and
Saturday, July 29, at 2:30*
(Open Dress Rehearsals)
Sunday, July 30, at 8*
Monday, July 31, at 8* (all Theatre)
Celebrating the TMC's 60th Anniversary
TMC VOCAL FELLOWS AND ORCHESTRA
SEIJI OZAWA conducting
DAVID KNEUSS, director; JOHN MICHAEL DEEGAN and SARAH G. CONLY, design
VERDI *Falstaff* (fully staged)

Tuesday, August 1, at 8:30*
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
Afternoon events begin at 2 p.m.
Gala concert at 8:30 p.m. (Shed)
TMC ORCHESTRA, BOSTON SYMPHONY ORCHESTRA, and BOSTON POPS ORCHESTRA
SEIJI OZAWA, KEITH LOCKHART, and JOHN WILLIAMS conducting

Sunday, August 6, at 10 a.m.
TMC Chamber Music
Friday, August 18, at 2:30 (Theatre)
TMC Chamber Music

Sunday, August 20, at 10 a.m.
TMC Chamber Music

Sunday, August 20, at 8:30 p.m.
(Prelude Concert at 7 p.m.)
TMC Orchestra—Robert Spano conducting
Music of COPLAND

Except for concerts requiring a Tanglewood box office ticket (indicated by an asterisk*), tickets for TMC events are only available one hour before concert time. Admission is $10 for TMC Orchestra concerts, $6 for other TMC concerts and recitals in Ozawa Hall. Friends of Tanglewood at the $100 level or higher will receive free admission upon request to TMC Ozawa Hall concerts with their membership cards. Further information about TMC events, including additional concerts, is available at the Tanglewood Main Gate or by calling (413) 637-5230.



2000 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
Concert Schedule

(All events take place in Seiji Ozawa Hall unless otherwise noted)

Thursday, July 13, at 2:30 p.m.
(Chamber Music Hall)
BUTI Chamber Music

Saturday, July 15, at 2:30 p.m.
BUTI Young Artists Orchestra, Lan Shui conducting—GRIEG, CHEN YI, TCHAIKOVSKY

Sunday, July 16, at 6 p.m.
BUTI Young Artists Wind Ensemble, Frank Battisti conducting

Tuesday, July 18, at 6 p.m.
Wednesday, July 19, at 6 p.m.
Thursday, July 20, at 6 p.m.
Monday, July 24, at 6 p.m.
(all in Chamber Music Hall)
BUTI Chamber Music

Thursday, July 27, at 3 p.m.
BUTI Young Artists Wind Ensemble, Frank Battisti conducting

Saturday, July 29, at 2:30 p.m.
BUTI Young Artists Orchestra, David Hoose conducting—BEETHOVEN, BERNSTEIN, SIBELIUS

Sunday, July 30, at 6 p.m.
BUTI Vocal Program, Ann Howard Jones conducting—BACH, FAURÉ, FUSSELL, VERDI, COPLAND

Saturday, August 12, at 2:30 p.m.
(Theatre)
BUTI Young Artists Orchestra, Julian Wachner conducting—SCHOENBERG, HOLST

Tickets available one hour before concert time. Admission is $10 for BUTI Orchestra concerts, free to all other BUTI concerts. For more information about BUTI concerts, call (413) 637-1430.



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www.berkshireballet.org. Albany Berkshire Ballet's "Rockwell Suites" 7/24 – 8/12. Call (413) 445-5382.

Arrowhead, Home of Herman Melville
Pittsfield, (413) 442-1793
www.mobydick.org.
Exhibit: A Mighty Theme: Rockwell Kent and Barry Moser Interpret Moby Dick. June 25-October 29.

Aston Magna Festival
Great Barrington, (413) 528-3595;
(800) 875-7156 www.astonmagna.org
Baroque & classical music on period instruments. 7/8, 15, 22, 29 at 6 pm.

Barrington Stage Company
Sheffield, (413) 528-8888
www.barringtonstageco.org
Stage I: *Company* 6/21-7/16,
Full Bloom 7/19-8/5 and
Stage II: *Suburbia* 7/3-7/16.

Becket Art Center of the Hilltowns
Becket, (413) 623-6635 www.berkshires.org
Concert Sundays 3 pm. 7/9 Jazz guitar duo, 7/23 piano duo & soprano, Gurt Fam in perf.

Berkshire Artisans/
Lichtenstein Center for the Arts
Pittsfield, (413) 499-9348
Barbieo Gizzi Collages June 6 to July 8.

Berkshire Botanical Garden
Stockbridge, (413) 298-3926
www.berkshirebotanical.org. Open daily 10-5.
Outdoor sculpture exhibit through 9/17.
Antiques show 7/15-16.

Berkshire Choral Festival
Sheffield, (413) 229-1800 www.choralfest.org.
Choral Masterpieces–225 voices, soloists, Springfield Symphony. 7/10, 17, 24, at 8 pm.

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Pittsfield, (413) 443-7171
www.berkshiremuseum.org.
Springs Sprockets & Pulleys: The Mechanical Sculptures of Steve Gerberich. July 7–Oct 22

Berkshire Opera Company
Pittsfield, (413) 443-7400
www.berkop.org.
Bellini's *I Capuleti E I Montecchi:* 7/1, 7/6 and 7/8 at 8 pm, and 7/3 and 7/10 at 2 pm.

Berkshire Theatre Festival
Stockbridge, (413) 298-5576
www.berkshiretheatre.org.
Camelot 6/21–7/8, *Toys In the Attic* 7/11–22, *The Shadow of Greatness* 7/25–8/12.

Contemporary Artists Center & Gallery
North Adams, (413) 663-9555 www.thecac.org
Exhibitions, lectures, "Dowtown Installations," artists' residencies, Wed-Sun. Free.

Dark Ride Project-Art Exhibition
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www.downtownpittsfield.com.
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Williamstown, (413) 458-5612
www.imagescinema.org. Breakfast Club: A Sunday brunch & film discussion series 6/11 11:15 am brunch, film at 12:00.

Interlaken School of Art
Stockbridge, (413) 298-5252
Artists Along the Housatonic, Opening: 7/7, 6 pm. Collector's Preview–6/29, $20, 5 pm.

Jacob's Pillow Dance Festival
Becket, (413) 243-0745 www.jacobspillow.org.
World-Celebrated Dance Festival–modern, ballet, jazz & ethnic dance. June 21-August 27.

Mac-Haydn Theatre
Chatham, NY, (518) 392-9292
Grease 6/22-25, 28-7/2, *Singing In The Rain* 7/6-9,12-16,19-23, *Man of La Mancha* 7/27-30, 8/2-6.

MASS MoCA
North Adams, (413) 662-2111
www.massmoca.org. Dance parties, moonlit movies, and Bang on a Can's new opera *Carbon Copy Building*, 8/4-5.

The Miniature Theatre of Chester
Chester, MA, (413) 354-7771
www.miniaturetheatre.org.
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www.clark.williams.edu. *Exhibition:* "Noble Dreams, Wicked Pleasures: Orientalism in America, 1870-1930" to 9/4.

The Theater Barn
New Lebanon, NY (518) 794-8989
www.theaterbarn.com. The Theater Barn–"Professional Summer Theater" Route 20, New Lebanon, NY.

Williamstown Chamber Concerts
Williamstown, (413) 458-8273
Chamber music at the Clark Art Institute.
August 1, 8, 15, 22 at 8 pm.

Williams College Museum of Art
Williamstown, (413) 597-3178
www.williams.edu/WCMA/
Reception and Gallery Talks by Artists John Recco & William Schade, 7/22 3:30-5:30. Free.

Williamstown Theatre Festival
Williamstown, (413) 597-3399
www.WTFestival.org. *The Hot L Baltimore* 7/5-7/16; *Hedda Gabler* 7/19-7/30.

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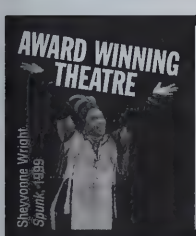
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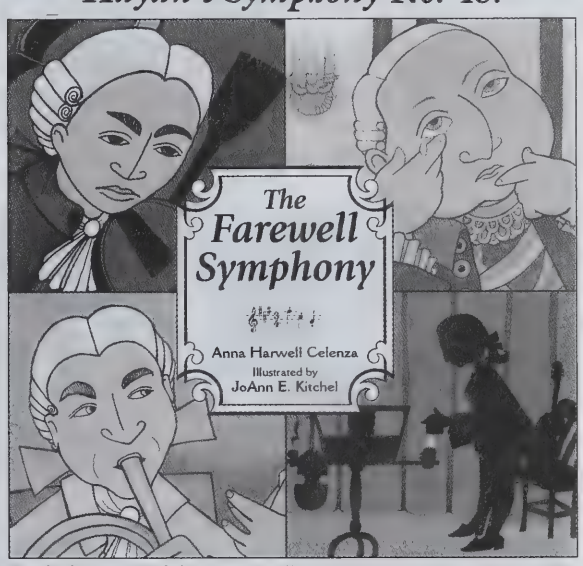
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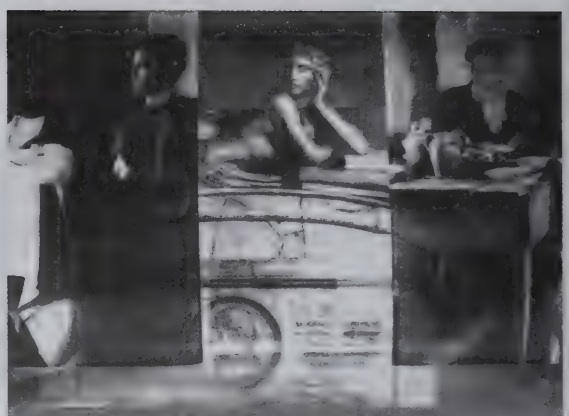
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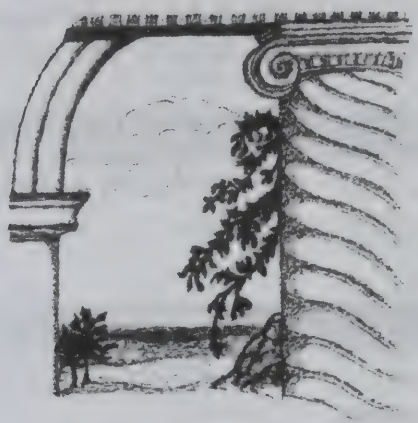
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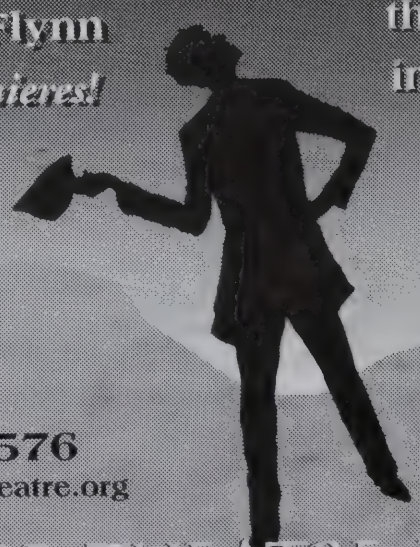
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December 6-17, 2000 Busseto: Verdi's ERNANI at the Teatro Verdi; Florence: LA SONNAMBULA; Naples: CARMEN; Palermo: NOZZE DI FIGARO; Milan: IL TROVATORE.

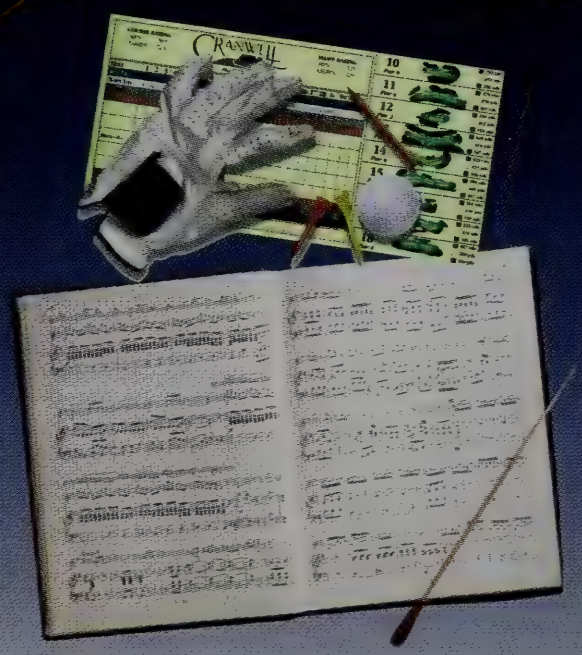
CHRISTMAS & NEW YEAR'S in EUROPE
Vienna, Budapest, Prague, Berlin
December 19, 2000-January 3, 2001
Vienna: LA BOHEME, ROBERTO DEVEREUX, ELEKTRA. Budapest: BORIS GODUNOV, NOZZE DI FIGARO. Prague: CARMEN, NABUCCO, COSI FAN TUTTE. Berlin: MAGIC FLUTE, DIE MEISTERSINGER, Beethoven's 9th Symphony, the ballet COPPELIA.

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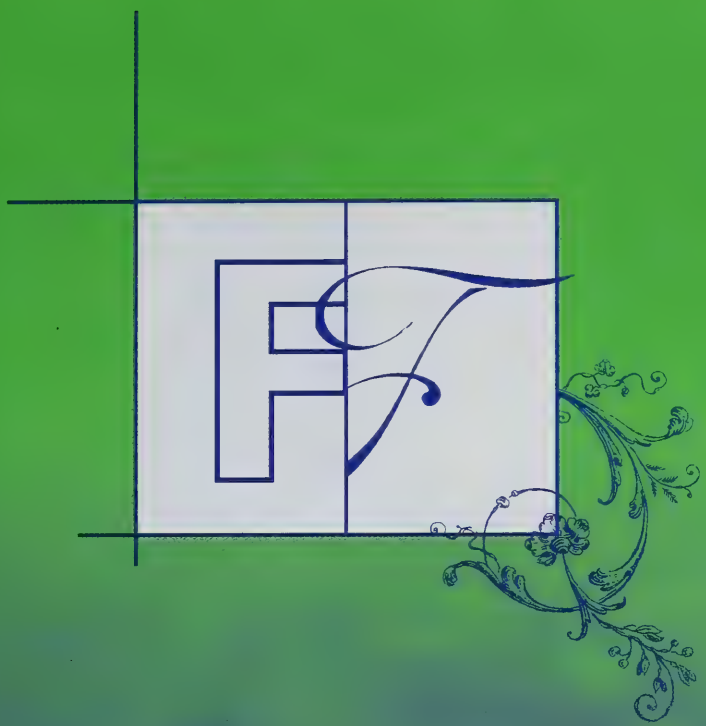
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Falstaff



Dame Quickly



Alice



Ford



Nannetta



Fenton

Tanglewood Music Center

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Sunday, July 30, 2000, at 8 p.m.
Monday, July 31, 2000, at 8 p.m.

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GIUSEPPE VERDI (1813-1901)

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Opera in three acts
Libretto by Arrigo Boito

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There will be intermissions after Acts I and II.



Verdi in 1900

GIUSEPPE VERDI
FALSTAFF

An Opera in Three Acts
Music by Giuseppe Verdi
Libretto by Arrigo Boito

Derived from Shakespeare's "Merry Wives of Windsor," and from passages of "Henry IV" relating to Falstaff's personality

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TANGLEWOOD MUSIC CENTER ORCHESTRA
TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor

SEIJI OZAWA, conductor

DAVID KNEUSS, director
JOHN MICHAEL DEEGAN and SARAH G. CONLY, design

CHARACTERS

Sunday, July 30, at 8 (Dress Rehearsal of July 28)		Monday, July 31, at 8 (Dress Rehearsal of July 29)
Scott Bearden	Sir John Falstaff	Daesan No
Hyung Yun	Ford	James Westman
William Ferguson	Fenton	Bryon Grohman
John Zuckerman	Dr. Caius	Andrew Lepri Meyer
Enrique Abdala	Bardolfo	Jason Ferrante
Mark Uhlemann	Pistola	Alain Coulombe
Janna Baty	Alice Ford	Andrea Trebnick
Sharla Nafziger	Nannetta, daughter of Alice and Ford	Tamara Hummel
Makiko Narumi	Mistress Quickly	Mary Hughes
Allyson McHardy	Meg Page	Marie Anne Kowan
Jonathan West	Innkeeper, Mr. Page, Stage Manager	Jonathan West
Kyle Barry	Robin	Kyle Barry

Townsfolk . . . . . Tanglewood Festival Chorus, John Oliver, conductor
Children . . . . . Courtney Besse, Mackenzie Henry, Bryan Murphy, Adam Stanton, Cooper Stanton, Jahna Stanton, Tyler Stanton, and Simon Pringle Wallace

PLACE AND TIME: WINDSOR DURING THE REIGN OF KING HENRY IV

Production Coordinator and Stage Manager: Gretchen Mueller
TMC Orchestra Manager: Harry Shapiro
TMC Orchestra Stage Manager: Jessica Happle
TMC Orchestra Librarian: John Grande

Supertitles by Dennis Helmrich

Assistant Conductor: Federico Cortese
Vocal Coaches: Dennis Helmrich, Kayo Iwama, Karl Paulnack
Italian Diction Coach: Pierre Vallet

Drama Coach: Paula Suozzi
Movement Coach: Alyssa Dodson
Rehearsal Pianists: Nobuko Amemiya, Jean Anderson Collier, Elvia L. Puccinelli, Hyae Seon Shin

Assistant Director & Assistant Production Coordinator: Elise Sandell
Assistant Stage Managers: Morgan Robinson, Jonathan West
Production Assistant: Sonja Knussen
Production Intern: Beth Pyonin
Assistant to the Costume Designer: Jeffrey Scott Burrows
Costume Shop Manager: Andrew Poleszak
Costume Crew: Rebecca Hylton, Cris Raymond, Suzanne Spencer
Mask Maker: Janet Meyers
Wigs and Make-up: Charles Lapointe, Jody Heath

Master Carpenters/Riggers: James Jardin, Richard Houpert
Master Electrician: Elizabeth Orenstein
Properties Mistress: Suzanne Hayden
Stage Crew: Liz Bartlett, Kris Bergbom, Holly Gettings, Gerrit Hogerheide, Ryo Oguri, Howard Regan, Morgan Robinson, Peter St. Onge, Emily Stork, Adam Trott, Erin Turner, Jeremy Wahlers

Tanglewood Master Electrician: Robert Lahart
Tanglewood Master Carpenter: Peter Socha

Scenery constructed by Virginia Scenic
Installation supervised by Bob Minnick
Lighting supplied by Advanced Lighting and Production Services
Platforming supplied by Limelight Productions
Platforming installed by Berkshire Production Resources
Principals' Costumes constructed by Eric Winterling, Inc.
Chorus and Childrens' Costumes constructed by Andrew Poleszak and Jeffrey Burrows
DigiText System *courtesy of* Virginia Scenic, Chesapeake, VA *and* Tally Display Corporation, Nyack, NY
Installation supervised by Stephen Atkins
Supertitles Operator: David Latham
Falstaff's Basket built by Berkshire Production Resources

Pianos by Baldwin

TMC Vocal Program Faculty: Phyllis Curtin, Alyssa Dodson, Kenneth Griffiths, Dennis Helmrich, Kayo Iwama, David Kneuss, Karl Paulnack, Lucy Shelton, Alan Smith (Vocal Music Coordinator), Paula Suozzi, Pierre Vallet

Thanks to David Sturma and the Tanglewood Crew.
Thanks also to the Mt. Holyoke College Theatre Department, and to Meryl Mandell.

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"Falstaff": The Story of the Opera

The plot of Falstaff is derived largely from Shakespeare's *The Merry Wives of Windsor*, with other material drawn from *Henry IV, part i* and *Henry IV, part ii*, in which the character of Falstaff also figures. The action takes place in Windsor during a single day in the early fifteenth century.

Act I, scene i. *The Garter Inn.*
An enraged Dr. Caius bursts into the room complaining that Falstaff has beaten his servants, worn out his horses, and broken into his house. Falstaff is unperturbed, calmly admitting everything. When Caius threatens to take the matter to the royal council, Falstaff assures him that he will only become a subject of derision. Now Caius turns on Falstaff's cronies, Bardolph and Pistol, claiming that they got him drunk and then emptied his pockets—a charge they indignantly deny. Bardolph and Pistol see Caius out, chanting a mocking "Amen." Falstaff abruptly ends their singing with the complaint that they are clumsy thieves.

Now there is a more serious problem: the host of the inn has presented the bill, and Falstaff is practically penniless. But he has a plan: convinced that he is irresistible to women, he has written identical love letters to two married women of Windsor—Alice Ford and Meg Page, who are married to rich husbands—expecting to seduce them and thereby line his pocketbook. Bardolph and Pistol refuse to deliver his letters—it is a matter of honor. Enraged, Falstaff sends the letters off with a page, then lectures the two men on the uselessness of "honor."



"Verdi e il Falstaff"—cover of the commemorative issue of "L'illustrazione italiana" (1893)

Act I, scene ii. *Outside Ford's house.*
Alice and her daughter Nannetta encounter their friends Meg Page and Mistress Quickly. Alice and Meg discover that each has received an identical love letter from the knight Falstaff. The women decide that Falstaff must be taught a lesson. Upon their departure, five men—Ford, Dr. Caius, Fenton, Bardolph, and Pistol—enter. Falstaff's cronies, Bardolph and Pistol, are trying to warn Ford of the knight's plan to seduce Ford's wife Alice. The men, too, determine to plan revenge. The young Fenton, catching sight of Nannetta, remains behind; the two lovers steal a momentary embrace and kiss.

The women make their plan. Mistress Quickly will carry Alice's reply—an invitation to a private meeting—to Falstaff. Fenton and Nannetta seize another opportunity to kiss. Now the men return with their own plot: Ford, disguised as "Signor Fontana" ("Master Brook") will visit Falstaff to sort out what's going on. The men and women, situated on opposite sides of the stage, restate their disdain for Falstaff.

Act II, scene i. *The Garter Inn.*
Bardolph and Pistol, seemingly contrite, introduce Mistress Quickly to Falstaff. With feigned respect, she tells Falstaff that Alice is in love with him, and that Alice's husband Ford is out of the house between two and three each day. There is more: Meg, too, is in love with him, but her husband is rarely away from home. Falstaff tips Quickly, who departs. Falstaff is exultant.

Now Ford arrives, disguised as "Master Brook." Ford offers a hefty payment to Falstaff if, in return, the knight will seduce Alice. Falstaff is astonished. "Master Brook" claims that he has long loved Alice, but that her virtue has kept her impervious to his advances. If Falstaff seduces her, he—"Master Brook"—may stand a better chance. Falstaff accepts the payment, especially since, as he tells the disguised Ford, an assignation with Ford's wife has already been arranged. The gleeful Falstaff departs. Ford, overcome with jealousy and rage, determines to catch his wife and Falstaff together, and to avenge himself. Falstaff returns, dressed in his best finery; the two exit, arm in arm.

Act II, scene ii. *Inside Ford's house.*
The women prepare to surprise Falstaff. Quickly reports that Falstaff will arrive between two and three. Alice has a large laundry basket carried in. Nannetta is upset: her father is insistent that she marry Dr. Caius. Alice tells her daughter not to worry, and the women finish preparing for Falstaff's arrival.

Falstaff enters and begins his attempt to seduce Alice. Mistress Quickly suddenly rushes in, warning Alice that Meg is about to arrive. As part of the pre-arranged plot, Meg appears, warning the others that a suspicious Ford is on his way home to catch Alice with a suspected lover and take revenge. Now Quickly rushes in, likewise warning of Ford's imminent return—but now for real. Falstaff, hearing Ford's voice, hides.

Ford and the other men arrive, seeking to catch Falstaff. Ford fixes first on the large laundry basket, then rushes with the other men to search the rest of the house. Falstaff now hides in the laundry basket (which has already been searched by the men). Fenton and Nannetta hide behind a screen, resuming their favorite activity. Continuing their search, the men return. Hearing a loud kiss from behind the screen, they freeze: Falstaff must be back there.

The men slowly surround the screen as the lovers continue their song and Falstaff remains trapped in the basket of dirty laundry. At Ford's signal, the screen is pulled away, only to reveal Fenton and Nannetta. Ford is furious with Fenton. Then, thinking that Falstaff must be outside, the men rush out in pursuit. Alice has the servants empty the laundry basket and its contents—Falstaff included—out the window and into the Thames.

Act III, scene i. *Outside the Garter Inn.*
Falstaff is despondent; he ponders the miserable day he has just had, but drink improves his spirits. Mistress Quickly arrives; Falstaff wants nothing to do with her or the other women. But Quickly has another letter from the reportedly repentant Alice, who invites Falstaff to meet her at midnight by Herne's Oak in Windsor Park, where, according to legend, the Black Hunter hanged himself. Falstaff is to come disguised as the Black Hunter. Alice, Ford, Nannetta, Meg, Dr. Caius, and Fenton observe from a distance.

Alice now explains details of the plan to the others. Falstaff will be wearing antler's horns, a symbol of his effort to cuckold Ford. Ford is delighted, though Alice reminds him that his own jealousy has hardly left him an innocent bystander. Alice continues: Nannetta will be disguised in white as the Queen of the Fairies, Meg as the Nymph of the Woods, and Quickly as a witch. Once the others leave, Ford tells Caius, who will be disguised as a monk, to pair himself off with the white-garbed Nannetta so Ford can bless their marriage. But Quickly overhears them and heads off to warn the ladies.

Act III, scene ii. *Windsor Park, by Herne's Oak.*
A brief rendezvous for Fenton and Nannetta is interrupted by Alice, who has Fenton don a monk's outfit so he can be substituted for Dr. Caius at the right moment. Falstaff arrives. The stroke of midnight fills him with superstitious fear, but his mood improves upon Alice's arrival. It improves still further when Alice tells him that Meg is on her way as well. But Meg arrives with a cry for help—she has seen evil spirits in the forest. Both women rush off, leaving Falstaff alone.

Nannetta, as Queen of the Fairies, summons her nymphs and elves. Falstaff is terrified—whoever looks upon them will die; he throws himself on the ground. Following Nannetta's appearance with a group of costumed children, the others, all masked, arrive as well. They hurl insults at Falstaff, who realizes the deception when Bardolph's hood falls back and Falstaff recognizes him. Falstaff also comes to realize that "Master Brook" was in fact Alice's husband Ford.

Ford announces his own surprise: the evening will be capped with a wedding. Dr. Caius approaches with a veiled figure in white. Another disguised couple appears as well; Alice asks that they partake of the wedding blessing also, to which Ford agrees. But this joke is on him: when identities are revealed, Fenton is paired with Nannetta, Caius with Bardolph! Thus, three of the men have been duped—Falstaff, Ford, and Caius.

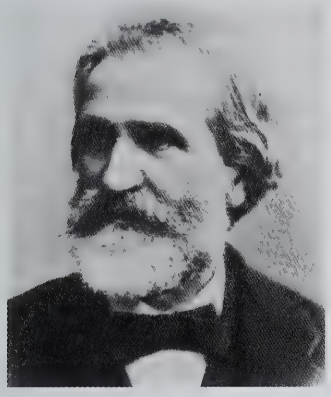
Ford accepts the outcome graciously and offers dinner. Falstaff leads everyone in a final chorus: "All the world's a jest, man was born a jester... Every mortal being laughs at every other, but the best of all laughs is the one that comes last."



"Unlike Any Other": Verdi's Comic Masterpiece

by Helen Greenwald

On September 5, 1840, Giuseppe Verdi's second opera and first comedy, *Un giorno di regno* ("King for a Day"), was virtually hissed off the stage, and the composer, already emotionally weakened by the loss of his wife and two children in the two years preceding the fiasco, felt completely abused. Verdi remained very bitter about this extremely negative reception, and nearly twenty years later he still complained to his publisher that he had been victimized by circumstance: the public was cruel and unforgiving, and their knowledge of his personal tragedy in no way restrained their discourtesy. A more remarkable consequence of this affair was that he would not compose another comedy for nearly fifty years. His last work, *Falstaff*, had its premiere before an enthusiastic audience at La Scala on February 9, 1893. Verdi was nearly eighty years old.



The subject of comedy became a very personal and mostly private issue for Verdi throughout his maturity, and while he had considered several subjects, they were never the "right" ones, and he most often rejected them for being better suited to the *buffa* genre which had failed him, and which he came to associate with a type of compositional regression. If he were to set a comedy, it had to be "unlike any other." His attitude over time took on the earmarks of obsession manifested in the stillness of his comic pen, and he built his substantial and glorious reputation on tragedy. Yet the sensitivity remained, and when in 1879 Giulio Ricordi reprinted in the *Gazetta musicale di Milano* (the publisher's house journal) some remarks Rossini had made years earlier about Verdi's inability to write comedy, Verdi was intensely hurt. Rossini had spoken to the sculptor Dupré "confidentially about art in general" and observed about Verdi in particular:

> You see, Verdi is a composer whose character is melancholy and serious; his sadness reflects his true nature and is for that very reason most admirable. I esteem him greatly. But he will never write a semi-serious opera like *Linda* [*di Chamounix*], and certainly not an *opera buffa* like *L'elisir d'amore*.

Verdi didn't wait long to respond to this: in his letter to Ricordi of August 26, 1879, he defended himself against the pronouncements of "Jupiter" Rossini:

> Just a moment! For twenty years, I have been searching for an *opera buffa* libretto, and now that I can be said to have found one, you put into the public's head with this article a mad desire to hiss the opera even before it's written, thus damaging

The Future of Opera at Tanglewood

As part of the BSO 2OOO Campaign, the Boston Symphony Orchestra has embarked upon an effort to raise $2 million to endow the Opera Program at the Tanglewood Music Center in perpetuity. This effort was launched by a generous challenge grant from a BSO Trustee to ensure that the TMC Opera Program plays a central role in the life of the Tanglewood Music Center and in the experience of the TMC Fellows. For more information about supporting this Endowment Fund for Opera, please call Tracy Wilson, Director of Tanglewood Development, at (413) 637-5274.

both my interests and yours. But have no fear. If by chance, by misfortune, by some disaster, my evil genius should tempt me to write this *opera buffa* despite the Great Sentence, have no fear, I repeat....I shall ruin some other publisher!

It's difficult to say exactly what *opera buffa* Verdi might have been considering, although, around this time, he had been interested in Molière's *Tartuffe*, a curious choice since the great Stendhal had already declared it *passé*, theatrical carrion for modern audiences. It may be that Verdi was simply bluffing, and it is no small wonder, then, that by 1889, when the poet and librettist Boito first proposed *Falstaff* to Verdi, they kept their project shrouded in secrecy for nearly two years. The work-in-progress was finally revealed by Verdi in 1890 at a dinner at which he, his wife, and Boito—in a gesture that stunned Ricordi and his family, who were also present—raised their glasses to toast the "Potbelly," Falstaff. Soon after, Verdi explained the situation to his friend Gino Monaldi:

Tanglewood Music Center Orchestra
"Falstaff," Act I

First Violins
Joseph Meyer
Anna Safonova
Lisa Liu
Caroline Pliszka
Cynthia Miller
John Holland
Rira Watanabe
Yuki Kasai

Second Violins
Katherine Baker
Kristina Yoder
Marjolein van Dingstee
Kati Tuominen
Stephanie Larsen
Grace Oh

Violas
Chi-Yuan Chen
Paula Cho
Keiko Nagayoshi
Michael Vannoni
Dana Lawson
Ivetta Minkina

Cellos
Ionut Zamfir
Micky Katz
Erin Breene
Vernon Regehr
Kate Sanford
Alexei Gonzales

Double Basses
Joseph Conyers
Dacy Gillsepie
R. Meredith Johnson
Matthew Reeder

Flutes
Alicia McQuerrey
Riona O'Dunnin
Alicia Di Donato

Piccolo
Alicia Di Donato

Oboes
Amanda Paine
Izumi Nishizawa

English Horn
Sarah Jeffrey

Clarinets
Kristen Finkbeiner
Michael Doyle

Bassoons
Andrew Gott
Julia Lockhart

Horns
Matthew Annin
Michelle Perry
Chrystal Leamon
Fritz Foss

Trumpets
Thomas Hooten
Stephen Tistaert
Kelly Ricks

Trombones
Samuel Getchell
Benjamin Perrier

Bass Trombone
Nathan Zgonc

Cimbasso
John Thevenet

Timpani
Jaime Shapiro

Percussion
Samuel Solomon

> What can I tell you? For forty years I have wanted to write a comic opera, and for fifty years I have known *The Merry Wives of Windsor*; yet the usual *buts*, which are everywhere, always kept me from fulfilling this wish. Now Boito has dissolved all the *buts* and created a lyric comedy for me unlike any other.

Unlike any other? And still more puzzling—the choice of the play that Harold Bloom reminds us is "Shakespeare's only play that he himself seems to hold in contempt"? The latter question is more easily answered, since it is here, perhaps even more than in his brilliant libretto for *Otello*, that Boito revealed his true genius. Rather than simply refashioning the weak *Merry Wives* which Shakespeare had crafted only at the behest of Elizabeth I, who clamored for more of the fat knight of the greater *Henry IV* plays, Boito trimmed the lesser play and sharpened it by interpolating into it both spirit and specifics from the earlier "Falstaff histories," as, for example, Falstaff's "Honor" speech

Tanglewood Music Center Orchestra
"Falstaff," Acts II and III

First Violins
Madeline Adkins
Yonah Zur
Rebecca Moench
Olga Polonsky
Saeka Matsuyama
Stacy Markowitz
Alessandra Jennings*
I-Ching Li

Second Violins
Mirabai Weismehl
Gillian Clements
Oksana Solovieva
Sayaka Takeuchi
Ala Benderschi
Monica Cheversan

Violas
Satoko Senda
Mark Holloway
Li Li
Joanne Wojtowicz
Emily Watkins
Robert Meyer

Cellos
Sam Ou
Robert Howard
Aurelien Sabouret
Tomoko Fujita
Sharon Bogas
Andrew Wilson

Double Basses
Ju-Fang Liu
Paul Reich
Matthew Medlock
Dacy Gillespie

Flutes
Alicia Di Donato
Donna Shin
Riona O'Dunnin

Piccolo
Riona O'Dunnin

Oboes
Amanda Paine
Ted Sugata

English Horn
Sarah Jeffrey

Clarinets
Victoria Luperi
Ann Lavin

Bass Clarinet
Ixi Chen

Bassoons
Jenni Groyon
Yei-Chi Wang

*guest performer

Horns
Kelly Daniels
Matthew Annin
Chrystal Leamon
Kimberly Hamill

Trumpets
Rachel Epley
Mike Zonshine
Kelly Ricks

Trombones
Samuel Getchell
Benjamin Perrier

Bass Trombone
Nathan Zgonc

Cimbasso
John Thevenet

Timpani
Greg Cohen

Percussion
Valerie Krob
Edward Stephan

Harp
Calista McKasson

Guitar
Scott Kuney*

from *Henry IV, part i.*

The new libretto consisted of three acts, each divided into two parts, the whole beginning explosively and without the ado of an overture as Dr. Caius bursts into the Garter Inn and accuses Sir John of beating his servants and riding his best horse straightaway into his house. Sir John, strengthened by drink, disposes of the situation matter-of-factly. He is too engrossed in his plan to seduce two wealthy wives, Alice Ford and Meg Page, who will satisfy his lust and replenish his diminishing finances. The plan, however, is hopelessly transparent: that he has sent them identical love letters is quickly discovered, and the "hero" is to be taught a lesson. The counterpoint to this is the love of Fenton and Nannetta (Ford's daughter), which will overcome a father's (Ford's) greedy design to marry his daughter off to Caius.

Unlike any other? On the surface, hardly, for such situations had been the stuff of *buffa* since its eighteenth-century beginnings. As Mary Hunter has pointed out in her marvelous *The Culture of Opera Buffa in Mozart's Vienna: A Politics of Entertainment*, "the *descent* of the dupe" and "the *ascent* of the couple" are fundamental components of *buffa* plot archetypes that inevitably resolve conflict in the "restoration of social stability," the very essence of *Falstaff*. Still, the character and misadventures of Falstaff can also be appreciated in the context of the evolving (and dissolving) comic aesthetic of the nineteenth century, in which the last great *opera buffa* is generally considered to have been Donizetti's *Don Pasquale*, composed and premiered in 1843. Thereafter, comedy on the opera stage nearly disappeared with unmemorable wafts of the past provided only by composers like the Ricci brothers, whose efforts linger more vividly in history books than on the stage.

No doubt, European political instability at mid-century played a significant role in the decline of comedy, and the growing taste for realism on the stage, beginning in France, gave comedy a significant nudge out of the consciousness. Moreover, contemporary critics, both French and Italian, proposed a fusion of comedy and tragedy, and in this sense *Falstaff* not only meets broad critical desirability, but fits well into the *oeuvre* of a composer who had immersed himself lifelong in tragedy. Indeed, at its most serious—Ford's "Jealousy monologue"—there is genuine pain to consider, and by further emphasizing most wickedly and even darkly the fundamentally Shakespearean content of Sir John's character and situation (as opposed to earlier *Merry Wives* operas—Nicolai's 1849 *Merry Wives of Windsor* comes first to mind—which took a distinctly more superficial approach, we can find a component in Verdi's final effort that is "unlike" no comedy preceding it.



Verdi (right) with Arrigo Boito

Yet the phrase "unlike any other" is best understood in musical terms, for it is here that Verdi actually does thwart and redefine comic convention, at least in terms of what his late nineteenth-century audience, bred on Mozart and Rossini, would have expected. In fact, Verdi also transformed what that very same audience would have expected of him, the most obvious manifestation of which is that *Falstaff* is an opera virtually

without arias. Completely gone are the expansive melodies of the *cavatina* and the applause-inspiring *cabalette*. In fact, Verdi struggled against the virtuoso *cabaletta* for much of his career, with *Aida* thought to be a turning point. *Falstaff* is Verdi's *music drama*, though not one (despite its continuous texture) realized in the forceful aura of Wagner, under whose influence so much of European artistry groaned at the turn of century.

Indeed, in his only foray into comedy, *Die Meistersinger*, Wagner actually chose in a sense to regress, to adopt the closed-number forms of comic convention. Verdi's musical choices in *Falstaff*, however, are driven by a lifelong interest in the capabilities of the voice and the role of the Italian language in the communication not only of story and musical form, but also of the psychological content and spirit of what is being said. Probably in no other Verdi opera is language and its articulation more important than in *Falstaff*, though not in the sense that poetic forms dictate the shape of the music to which they would be set. Rather, in *Falstaff*, Boito created a swift repartee that challenged Verdi's musical wit to a degree that inspired him to abandon traditional aria forms in a distinct and calculated effort actually to upend, thwart, and leave behind the kind of musical closure that not only defined but was essential to conventional *opera buffa*, leading him to concentrate instead on quicksilver pacing and "the word." Specific examples of this are such verbal motifs as "*Cavaliere*," "*Reverenza*," and "*Va, vecchio John*" that appear sparingly but clearly throughout the work, returning in the finale as musical and dramatic signposts. And for this kind of challenge Verdi required "singing actors" rather than "acting singers."

One of the many beauties of this work is its element of surprise, most strikingly realized in the second half of the third act, a transformed *Midsummer Night's Dream* in which the butt of the joke is now Bottom (Sir John disguised in antlers) rather than Titania. And here Verdi, without compromising his own private enjoyment—in the work that he, at age seventy-six, began writing to "pass the time"—yields to the convention of the communal happy ending in the second half of Act III by way of a musical response that glows dramatically with the shenanigans of a midnight romp in the forest, and shimmers musically with conventional trappings brought to magnificent musical apotheosis.

Announced by distant horn calls, the final scene unfolds in a series of small pieces, beginning with the sublime—Fenton's sonnet accompanied now by a harp (the instrument of poets)—and giving way to the ridiculous—Falstaff in antlers. In a triumph of orchestration, Verdi juxtaposes shimmering, airy music of harp, violins, and woodwinds as the declamatory style of the first two acts yields to the soaring beauty of Nannetta's invitation to the dance, with the quasi-religious intonations of the wives underscored by trombones. The kind of repetition and closure so studiously avoided throughout is now the musical order of the moment, as Falstaff—declaring his repentance more broadly with each successive articulation of the words "S*on io*"—surrenders to the humiliation, but also declares himself the inspiration of his adversaries' wit. The peroration is a fugue, the *ne plus ultra* of the kind of self-conscious, celebratory, and, above all, signatory music-making that closes such works as *Le nozze di Figaro* and *Don Giovanni*.

Helen M. Greenwald is a musicologist who teaches at the New England Conservatory in Boston. In addition to her publications in scholarly journals, she has spoken to an international audience about Mozart, Verdi, and Puccini and has written notes for the Boston Symphony Orchestra, Lyric Opera of Chicago, New York City Opera, and the Maggio Musicale Fiorentino. Last summer she spoke about opera and film at the 1999 Salzburg Festival. This summer at the Verona Festival she lectured to American tourists about Verdi.

Artists

SEIJI OZAWA, conductor

The 1999-2000 season is Seiji Ozawa's twenty-seventh as music director of the Boston Symphony Orchestra. Since assuming that position in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major orchestra. In recent years, numerous honors have underscored Mr. Ozawa's standing on the international music scene. In December 1998 he was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac. In December 1997 he was named "Musician of the Year" by *Musical America*. In February 1998, fulfilling a longtime goal of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses on five continents linked by satellite. In 1994 he was the first recipient of Japan's Inouye Sho ("Inouye Award") for lifetime achievement in the arts. Also that year, Seiji Ozawa Hall was opened at Tanglewood, the BSO's summer home, where he has played a key role as teacher and administrator at the Tanglewood Music Center. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of Hideo Saito, his teacher at Tokyo's Toho School of Music. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. In the fall of 2002 he will begin a new phase in his artistic life when he becomes music director of the Vienna State Opera. Throughout his tenure as music director of the Boston Symphony Orchestra, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

DAVID KNEUSS, director

David Kneuss's first staged opera production for Seiji Ozawa and the Boston Symphony Orchestra was *Tosca*, at Tanglewood in 1980. Since then he has collaborated with Mr. Ozawa and the BSO on productions of *Boris Godunov*, *Fidelio*, *Orfeo ed Euridice*, *Béatrice et Bénédict*, Bach's *St. Matthew* Passion, *Pique Dame*, *Salome*, *Idomeneo*, *Falstaff*, *The Rake's Progress*, and *Madama Butterfly*, the latter production having taken place at Symphony Hill in February 1999 to celebrate Seiji Ozawa's 25th Anniversary Season as the BSO's music director. *Pique Dame*, staged initially at Tanglewood in 1990 and then at Symphony Hall and Carnegie Hall in October 1991, was named as one of 1991's best musical events by the *New York Times*. He has also collaborated with Seiji Ozawa on Tanglewood Music Center productions of Britten's *Peter Grimes* and Poulenc's *Les Mamelles de Tirésias*, and on a Saito Kinen Festival production of the latter opera. Last summer, Mr. Kneuss directed the Tanglewood Music Center's production of *Gianni Schicchi* with Robert Spano conducting. Since the 1978-79 season Mr. Kneuss has been on the staff of the Metropolitan Opera, where he became executive stage director in 1989. There he continues to direct revivals of many Met productions, including the staging of *Eugene Onegin* with which Seiji Ozawa made his Metropolitan Opera debut in 1992. Mr. Kneuss has also directed productions for the opera companies of San Francisco, Bonn, Atlanta, and Columbus, and for the Maggio Musicale Fiorentino, as well as productions in Japan under Mr. Ozawa's direction of *Falstaff*, *Tosca*, *Il barbiere di Siviglia*, *Die Zauberflöte*, and, most recently, *Le nozze di Figaro*. He will collaborate with Mr. Ozawa in Japan on *Così fan tutte* in 2001. Also in Japan he has directed Debussy's *Pelléas et Mélisande*. Mr. Kneuss's television credits include a Carnegie Hall program of spirituals with Kathleen Battle and Jessye Norman, a Carnegie Hall Christmas concert featuring Kathleen Battle and Frederica von Stade, the Emmy-winning "Dvořák in Prague: A Celebration" with Seiji Ozawa

and the Boston Symphony Orchestra, the gala NHK concert telecast in Japan celebrating Mr. Ozawa's sixtieth birthday in September 1995, and the NHK "Super Concert" featuring André Previn, Kiri Te Kanawa, and Natalie Cole with the NHK Orchestra.

JOHN MICHAEL DEEGAN and SARAH G. CONLY, design

John Michael Deegan and Sarah G. Conly began their association with Seiji Ozawa, director David Kneuss, and the Boston Symphony Orchestra in 1981 with a Tanglewood production of Boris Godunov. Since then the collaboration has expanded to include well over a dozen productions, including most recently *Peter Grimes* and *Les Mamelles de Tirésias* at Tanglewood, and *Madama Butterfly* at Symphony Hall. Last summer they designed the Tanglewood Music Center production of Puccini's *Gianni Schicchi* led by Robert Spano. Deegan and Conly designed the BSO's critically acclaimed *Pique Dame* at Carnegie Hall as well as Carnegie Hall productions of "Kathleen Battle and Jessye Norman Sing Spirituals" and "A Carnegie Hall Christmas," both of which aired on PBS's "Great Performances" series. Also seen on "Great Performances" was their work for the Emmy-winning "Bernstein at 70!" and "Marsalis on Music," a video series for young people. Mr. Deegan lit the Broadway productions of The Circle and Shadowlands. He also designed the lighting for the Philip Glass/Kronos Quartet multi-media *Dracula* production inspired by the 1931 film starring Bela Lugosi and currently touring the world. Deegan/Conly designs have appeared on the stages of companies including New York City Opera, Boston Lyric Opera, Atlanta Opera, the Maggio Musicale Fiorentino, Iceland National Opera, and the Saito Kinen Festival. Recent collaborations include Bellini's *I Capuleti e i Montecchi* for Atlanta Opera and a production, scheduled for 2001, of André Previn's opera *A Streetcar Named Desire* with the composer leading the Pittsburgh Symphony Orchestra.

ENRIQUE ABDALA, tenor (Bardolfo)

Athena and James Garivaltis Fellowship

Enrique Abdala's most recent credits include his debut season with New York City Opera as James in *The Highway* by Jeremy Beck and in *The Mother of Us All* as Thaddeus Stevens (cover); he also joined Eve Queler and the Opera Orchestra of New York as Roderigo (cover) in *Otello* with Carlo Bergonzi. Last year he returned to Glimmerglass Opera for the world premiere of *Central Park* as Man with Sun Reflectors; this was later broadcast nationally as part of PBS's "Great Performances" series. Roles in his repertoire include Tamino in *The Magic Flute*, Almaviva in *Il barbiere di Siviglia*, Ferrando in *Così fan tutte*, Eisenstein in *Die Fledermaus*, Nemorino in *L'elisir d'amore*, Belmonte in *Die Entführung aus dem Serail*, and Fenton in both *The Merry Wives of Windsor* and *Falstaff*. A regional finalist in the Metropolitan Opera National Council Auditions, the tenor has also appeared with Cincinnati Opera, Sarasota Opera, Opera Carolina, the Bear Valley Music Festival, North Bay Opera, Berkeley Opera, the Fresno Philharmonic, and the Napa Valley Symphony & Chorale. He sings the role of Vogelgesang in *The Impresario* for Opera Company of Brooklyn's inaugural season in December.

JANNA BATY, soprano (Alice)

Cynthia L. Spark Scholarship

Attending the Tanglewood Music Center for her third summer, soprano Janna Baty recently made her debut with Eugene Opera as the Countess in *The Marriage of Figaro*. In 1998 she was soloist in Bernstein's Symphony No. 3, *Kaddish*, with England's Royal Philharmonic Orchestra under Carl Davis. Ms. Baty has appeared twice with the Orquesta Filarmónica de Bogotá in Colombia and has given recitals in Colombia, Sweden, England, and Chile. Her opera roles include Madame Lidoine in *Dialogues des Carmelites*, Lady Billows in *Albert Herring*, Musetta in *La bohème*, Contessa di Folteville in *Il viaggio a Rheims*, Dinah in *Trouble in Tahiti*, and Vittelia in *La clemenza di Tito*, among others. This year she served on the faculty of the Yale School of Music.

SCOTT BEARDEN, baritone (Falstaff)
Patricia Plum Wylde Fellowship
Selected to portray Sir John Falstaff under Seiji Ozawa's baton at the Tanglewood Music Center this summer, baritone Scott Bearden will be a resident artist this fall at Opera San Jose, where he will sing Dulcamara in *L'elisir d'amore*, the title role in *Rigoletto*, and Marcello in *La bohème*. In the past year he has performed *La bohème* with Mississippi Opera, *I pagliacci* with Opera Theatre of Connecticut, and *Tosca* at the Sanibel Music Festival. Mr. Bearden is a native of Michigan, where he graduated with a bachelor of music degree from Central Michigan University. He also holds a master of music degree from Manhattan School of Music. Mr. Bearden's teachers include Richard Barret and Maitland Peters.

ALAIN COULOMBE, bass (Pistola)
Tappan Dixey Brooks Fellowship/Lia and William Poorvu Fellowship
Bass Alain Coulombe trained first as a vocal coach pianist. He made his professional debut as a soloist in Mozart's *Requiem* in Vienna in 1991. Mr. Coulombe's passion for acting attracted him to the opera world, which offered the perfect balance of music and drama. He made his operatic debut in 1992 as Narumov in a concert version of Tchaikovsky's *The Queen of Spades* with the Quebec Symphony, and appeared in various roles as an apprentice-singer with L'Opéra de Montréal, including Count Ceprano in Verdi's *Rigoletto* and the Mayor in Janáček's *Jenůfa*. For the past ten years he has been bass soloist at various Quebec summer music festivals, with many performances recorded by the CBC. An alumni member of the prestigious Canadian Opera Company Ensemble Studio and the recipient of the 1999-2000 Canadian Opera Foundation's Award, he has received several opportunities to perform on the COC's mainstage. Mr. Coulombe has appeared on several occasions in concert with the COC Orchestra under the baton of Richard Bradshaw, singing Bertran in Tchaikovsky's *Iolanta* and Leporello alongside Dmitri Hvorostovsky in *Don Giovanni*. In the fall of 2000 he will be Masetto to Hvorostovsky in the new Rhombus Media film *Leporello*. He will also return as a guest artist to the COC and make his debut with Toronto Opera Atelier and Tafelmusik in a production of Lully's *Persée*. In May 2001 he will return to Quebec City to perform Verdi's *Requiem* with the Quebec Symphony.

WILLIAM FERGUSON, tenor (Fenton)
William Randolph Hearst Foundation Fellowship
Tenor William Ferguson is currently a candidate for the master of music degree at the Juilliard School, where he studies with Marlena Kleinman Malas. A native of Richmond, VA, he received his bachelor of music degree from Juilliard in 1999. Recent performances have included Mozart's *Requiem* with the Wheeling Symphony Orchestra, Peter Quint in *The Turn of the Screw* at the Chautauqua Institution, Daniel Buchanan in *Street Scene*, and Artémidore in *Armide* at Juilliard, and Jo the Loiterer in *The Mother of Us All* at Juilliard and as cover for New York City Opera. In April 2001 he will be presented in a recital at the Kosciusko Foundation as part of the Marilyn Horne Foundation Recital Series, to be broadcast on WQXR Radio. During the summer months, Mr. Ferguson has participated in the Music Academy of the West and the Chautauqua Institution. He has also performed in master classes with Thomas Hampson, Marilyn Horne, Graham Johnson, Frank Lopardo, and Benita Valente. This summer, besides singing Fenton in the TMC production of Verdi's *Falstaff*, Mr. Ferguson also joined the ensemble of the Opera Theatre of St. Louis.

JASON FERRANTE, tenor (Bardolfo)
Richard F. Gold Memorial Scholarship/Pearl and Alvin Schottenfeld Fellowship Fund
Tenor Jason Ferrante holds bachelor's and master's degrees in music from the Juilliard School, where he received the Alice Tully Voice Scholarship. In 1999-2000 the Baltimore native was heard as Ximenes in the Juilliard Opera Center production of Kurt Weill's *Der Kuhhandel.* Other highlights included Handel's *Messiah* at Trinity Church, the world premiere of Philip Wharton's *The Soap Opera* at Lincoln Center, and recitals aboard the cruse ship Crystal Sym-

phony in the South Pacific. Mr. Ferrante has been a frequent performer at the Aspen Music Festival, appearing in productions of *Ariadne auf Naxos* and *Falstaff* conducted by Julius Rudel, the world premiere of Bernard Rands' *Belladonna* led by David Zinman, and Carlisle Floyd's *Susannah* led by James Conlon. He has been heard in recital in New York, Baltimore, Philadelphia, Washington, DC, Aspen, Salzburg, Austria, and in Sapporo, Japan, as a Vocal Fellow at the Pacific Music Festival. Mr. Ferrante's awards include a fellowship from the Bernstein Foundation for study in Sapporo, three full scholarships from the Aspen Music Festival, a Gluck Fellowship from Juilliard, and study grants form the Rosa Ponselle Foundation, which presented him with the Ponselle Gold Medal in 1993, when he was seventeen. Mr. Ferrante is an avid member of the Order Sons of Italy in America. He currently lives in New York City, where he studies with Beverley Peck Johnson.

BRYON GROHMAN, tenor (Fenton)
Bernice and Lizbeth Krupp Fellowship
Tenor Bryon Grohman performs frequently throughout the Boston area as a singer and conductor. As a 1999 Tanglewood Music Center Vocal Fellow he sang the role of Rinuccio in Puccini's *Gianni Schicchi* under Robert Spano's direction, subsequently making his Boston Symphony debut last fall in Oliver Knussen's *Where the Wild Things Are* with the composer conducting. Mr. Grohman has performed the role of Don Ottavio in Mozart's *Don Giovanni* with the Bay Area Summer Opera Theater Institute, San Francisco, and with the Longwood Opera Company in Boston. This past year he was featured as soloist in Britten's *Saint Nicholas* with the Walnut Hill School of the Arts, Bach's *St. John* Passion with Boston University, and Beethoven's Ninth Symphony with the Harvard-Radcliffe Orchestra. Mr. Grohman currently serves as Minister of Music at the Church of Our Saviour in Brookline, MA. He has served as conductor at both Wellesley College and New England Conservatory. A distinguished graduate of New England Conservatory, he holds a master of music degree in conducting and a bachelor of music degree in vocal performance and music education. Mr. Grohman was the 1994 recipient of the New England Conservatory George Whitefield Chadwick Medal of Excellence. A native of Hazleton, Pennsylvania, he currently resides in Boston.

MARY HUGHES, mezzo-soprano (Mistress Quickly)
Eugene Cook Scholarship
Mezzo-soprano Mary Hughes is a recent graduate of the Boston University Opera Institute Apprentice Program. She received her master of music degree from the University of Colorado–Boulder. During her two years at Boston University she performed the roles of Florence Pike in *Albert Herring* and the Lady with a Hatbox in *Postcard from Morocco*, and covered the role of Sextus in *La clemenza di Tito*. Upcoming performances include the role of Ulrica in Verdi's *Un ballo en maschera* with Springfield Missouri Regional Opera.

TAMARA HUMMEL, soprano (Nannetta)
William F. and Juliana W. Thompson Fellowship
As a TMC Fellow last summer, Canadian soprano Tamara Hummel sang the role of Lauretta in *Gianni Schicchi*. Ms. Hummel resides in Toronto, where she participated in the Ensemble Studio of the Canadian Opera Company, performing the roles of Lucia in Britten's *The Rape of Lucretia*, Giannetta in *L'elisir d'amore*, Isifile in Cavalli's *Giasone*, Pamina in *Die Zauberflöte*, and Charis in the world premiere of Randolph Peters's *The Golden Ass*. In previous summers she has appeared with Glimmerglass Opera in *Iphigénie en Tauride* and *The Mother of Us All*. Ms. Hummel is a winner of the Metropolitan Opera National Council Auditions and the Jacqueline Desmarais Foundation Career Grant.

MARIE ANNE KOWAN, mezzo-soprano (Meg Page)
Claire and Millard Pryor Fellowship
Canadian mezzo-soprano performed the role of La Ciesca in *Gianni Schicchi* at the Tanglewood Music Center last summer. She has performed the role of Stephano in *Roméo et Juliette* with Edmonton Opera and Opera Saskatchewan, Siebel in *Faust* with Manitoba Opera,

Frédéric in *Mignon* with Opera in Concert, and Dorabella in *Così fan tutte* with Opera Mississauga. Ms. Kowan is originally from Vancouver, where she has performed the roles of Flora in *La traviata* and Peep-bo in *The Mikado* with Vancouver Opera, Hansel in *Hansel and Gretel* with that company's touring ensemble, and Licori in *Angelica* with Modern Baroque Opera.

ALLYSON McHARDY, mezzo-soprano (Meg Page)
Aso and Arlene Tavitian Fellowship
Mezzo-soprano Allyson McHardy is a graduate of the Canadian Opera Company Ensemble and has been critically acclaimed for her performance in the title role of Rossini's *L'italiana in Algeri* with the San Francisco Opera's Merola Program. She also made her recital debut in San Francisco, with music of Britten, Zemlinsky, and Schumann in the Schwabacher Debut Recital series this past spring. Ms. McHardy has performed with opera companies and orchestras across Canada, including Calgary Opera, Opera Ontario, Opera Atelier, the Kitchener-Waterloo Symphony, and the Hamilton Philharmonic. She made her European debut as Ottavia in *The Coronation of Poppea* at the Kammeroper Schloss Reinsberg Festival in Germany. Upcoming engagements include Prince Orlovsky in *Die Fledermaus* with the San Francisco Opera's Western Opera Theater Tour, Fenena in *Nabucco* with Pacific Opera Victoria, and the role of Polinesso in Handel's Ariodante with Toronto's Opera in Concert.

ANDREW LEPRI MEYER, tenor (Dr. Caius)
Rita Meyer Fellowship
Tenor Andrew Lepri Meyer is currently pursuing a master's degree at the University of Southern California Thornton School of Music, where he is recipient of a teaching assistantship and of the Arnold Ruthenburg Voice Scholarship. With USC Opera he has performed the roles of Dr. Blind in Strauss's *Die Fledermaus* and Peter Quint in Britten's *The Turn of the Screw*. Mr. Meyer received his bachelor's degree in music from the University of Delaware, graduating *cum laude*. He is also a member of the Pi Kappa Lambda music honor's society.

SHARLA NAFZIGER, soprano (Nannetta)
Wilmer and Douglas Thomas Fund Fellowship
Soprano Sharla Nafziger has recently appeared as soloist in *Knoxville: Summer of 1915* with the Canadian Chamber Ensemble, *Carmina burana* with the orchestras of Winnipeg, Calgary, and Kingston, *Messiah* with the orchestras of Calgary, Edmonton, and Nova Scotia, and Brahms's *Ein deutsches Requiem* with the Shenandoah Valley Bach Festival (VA) and the Mississauga Choral Society. Her operatic engagements include Norina in *Don Pasquale* with Opera York, Countess Ceprano/Giovanna/Page in *Rigoletto* with Opera Hamilton, and the roles of Ilia, Zerlina, Belinda, and Celidora. Ms. Nafziger has participated in young artist programs at the Ravinia Festival, Cleveland Art Song Festival, and the Britten-Pears School in the United Kingdom. Upcoming engagements include *Carmina burana* with Edmonton's Pro Coro and *Messiah* with the Mennonite Mass Choir in Kitchener- Waterloo. She is the recipient of many awards, including grants from the Canada Council for the Arts and Ontario Arts Council.

MAKIKO NARUMI, mezzo-soprano (Mistress Quickly)
Jack and Shirley Kurtz Mandel Fellowship
Originally from Aomori, Japan, mezzo-soprano Makiko Narumi is currently a Young Artist at the Juilliard Opera Center, studying with Beverley Peck Johnson. She recently performed Mahler's Symphony No. 8 with James Conlon at the Cincinnati May Festival. She has also been featured in performances of Mahler's *Rückert Lieder*, Gluck's *Armide*, and Chabrier's *L'Etoile*; as Lucretia in Britten's *Rape of Lucretia*, as Mistress Quickly in Verdi's *Falstaff*, as Agatha Liu in the world premiere of Bernard Rands's *Belladonna*, and as Flosshilde in *Götterdämmerung*. She has attended the Aspen Music Festival, where she worked with Julius Rudel, David Zinman, and James Conlon. She received her bachelor of music degree in music education from Iwate University, later earning a bachelor of arts in music and her master of music degree from Tokyo National University of Fine Arts and Music. Ms. Narumi is

a year 2000 semi-finalist of the Metropolitan Opera National Council, second-prize winner of the Licia Albanese Puccini Foundation International Voice Competition, first-prize winner in the Juilliard Vocal Concerto Competition, and semi-finalist in the Hans Gavoa Opera Competition in Vienna. Upcoming engagements include the role of Arnalta in Monteverdi's *L'incoronazione di Poppea* with Stuttgart Opera, and the alto solos in Mahler's Symphony No. 2 in Louisiana and Beethoven's Ninth Symphony in Amsterdam.

DAESAN NO, baritone (Falstaff)
Mr. and Mrs. William F. Allen, Jr., Fellowship/William R. Housholder Fellowship
A native of Seoul, Korea, baritone Daesan No received his diploma and master's degree from the Peabody Conservatory. His credits include the title roles in *Rigoletto* and *Falstaff*, Leporello in *Don Giovanni*, Amonasro in *Aida*, Scarpia in *Tosca*, Malatesta in *Don Pasquale*, Garibaldo in *Rodelinda*, and Schaunard in *La bohème*. Mr. No made his New York recital debut last year, sponsored by the Marilyn Horne Foundation. He has appeared as soloist in Mendelssohn's *Elijah*, Haydn's *Creation* and *Mass in Time of War*, Beethoven's Symphony No. 9 with the Honolulu Symphony Orchestra, and Handel's *Messiah* at Avery Fisher Hall. He has also appeared in concerts with the BBC National Orchestra of Wales. Mr. No's awards include the Lieder Prize in the Cardiff Singer of the World Competition in Wales (1999), as well as top honors at the Marilyn Horne Foundation Voice Competition, the Licia Albanese International Voice Competition, the Mario Lanza Voice Competition, and the James Parkinson Italian Opera Competition.

ANDREA TREBNIK, soprano (Alice Ford)
Harold and Thelma Fisher Fellowship
A native of Rochester Hills, MI, soprano Andrea Trebnik joined the Lindemann Young Artist Development Program in the fall of 1997 after being named a winner of the 1997 Metropolitan Opera National Council Auditions. She made her Met debut during the 1998-99 season in *Le nozze di Figaro*, also appearing that year in Schoenberg's *Moses und Aaron* and *Rigoletto*. Ms. Trebnik recently performed the title role in Gluck's *Iphigénie en Tauride* at the Spoleto Festival USA. Upcoming engagements include the Countess in *Le nozze di Figaro* and her appearance as the first vocal soloist ever in the history of La Jolla SummerFest, performing chamber works by Respighi, Shostakovich, and Strauss. Ms. Trebnik is a former Young Artist with both the Los Angeles Music Center Opera, where she appeared as the Second Lady in *Die Zauberflöte*, and the Cincinnati Opera, where she appeared in *La traviata* and Janáček's *Jenůfa*. A prizewinner in the 1998 Liederkranz Foundation Competition and the 1998 Licia Albanese-Puccini Foundation auditions, she was also the winner of the 1997 Loren L. Zachary competition. Ms. Trebnik holds a bachelor's degree from the University of Michigan and a master's degree from the University of Southern California.

MARK UHLEMANN, bass-baritone (Pistola)
Maurice Schwartz Scholarship Fund by Marion Dubbs
Bass-baritone Mark Uhlemann was recently a top winner at the 2000 Concert Artist Guild Competition. In 1997 he was named a national winner of the Metropolitan Opera National Council Auditions, joining the Metropolitan Opera's Lindemann Young Artists Development Program later that year. Mr. Uhlemann recently made his Met debut as the Herald in *Otello*; he has also performed with Glimmerglass Opera and the Opera Theatre of St. Louis. After appearing as Pistola in this summer's Tanglewood production of *Falstaff*, he will appear as Leporello in *Don Giovanni* with the Seattle Opera Young Artists Program and will be covering roles throughout the 2000-2001 season at the Met. An accomplished recitalist, Mr. Uhlemann has performed in recital series at Washington & Jefferson College, Penn State University, and the Manchester Music Festival, and was a featured soloist with First Night NYC. In the summer of 1999 he participated in the Sterans Institute for Young Artists at the Ravinia Festival. Originally from Wilmette, IL, Mr. Uhlemann is a graduate of the Lawrence University Conservatory of Music. He currently studies in New York with W. Stephen Smith.

JAMES WESTMAN, baritone (Ford)
Andrall and Joanne Pearson Scholarship
Baritone James Westman was the 1999 Adler Fellow at the San Francisco Opera Center, where he was well-known to Opera Center audiences for his performances in the Merola Opera Program's productions of *Carmen*, *Così fan tutte*, and *La traviata*. Engagements last season included the roles of Marcello in *La bohème* and Sid in *Albert Herring* with San Francisco Opera and Giacomo in Verdi's *Giovanna d'Arco* with the Canadian Opera Company. The Stratford, Ontario, native has appeared with the Canadian Opera Company as Sharpless in *Madama Butterfly* and as bass soloist in Stravinsky's *Pulcinella*. As a boy, Mr. Westman sang with the American Boychoir, Vienna Boychoir, and Paris Boys Choir. As a treble he was the first boy soprano to perform Mahler's Symphony No. 4 under Benjamin Zander with the Boston Youth Chamber Orchestra. Competition victories include the 1997 George London Competition, the d'Angelo International Competition, the Les Jeunes Ambassadeurs Lyriques, the Licia Albanese Puccini World Competition, and being named audience favorite at Cardiff Singer of the World 1999. Upcoming engagements include the role of Silvio in *I pagliacci* and Germont in La traviata with San Francisco Opera. This season he will make his debut in Cologne, Germany, singing Germont in *La traviata* and Redburn in *Billy Budd*.

HYUNG YUN, baritone (Ford)
Jane W. Bancroft Fellowship
A native of Seoul, Korea, baritone Hyung Yun received his bachelor's degree from Seoul National University and his master's degree from Boston University. He recently graduated from the Curtis Institute of Music. Mr. Yun's recent performances include a tour with New York City Opera as Figaro in *Barber of Seville* and appearances with the Chicago Lyric Opera Guild Program as Alidoro in *La Cenerentola*. He has participated in Opera Company of Philadelphia's Internship Program covering the roles of Germont in *La traviata*, Figaro in *Il barbiere di Siviglia*, Marcello in *La bohème*, and the Count in *Le nozze di Figaro*, and with the Santa Fe Opera Apprentice Program appearing as the Jailer in *Dialogues des Carmélites* and covering Escamillo. Other roles include Junius in *The Rape of Lucretia* and the title roles in *Eugene Onegin* and *Don Giovanni* at the Curtis Institute of Music. He was a finalist in the 1996-97 Metropolitan Opera National Council Auditions. Upcoming performances include Marullo in *Rigoletto* with the Opera Company of Philadelphia, *Carmina burana* with George Manahan and the Tokyo City Symphony, and a solo performance at Waseda University.

JOHN ZUCKERMAN, tenor (Dr. Caius)
Greve Foundation–John J. Tommaney Fellowship
Tenor John Stuart Zuckerman is a recent graduate of the Flora Thornton School of Music at the University of Southern California. He has sung the roles of Quint in Britten's *Turn of the Screw*, Alfred in *Die Fledermaus*, the Lyric Tenor in Argento's *Postcard from Morocco*, Don Basilio in *Le nozze di Figaro*, Mayor Upfold in Britten's *Albert Herring*, and the Armored Man in *Die Zauberflöte*. Mr. Zuckerman has also performed scenes from *Don Pasquale*, *Idomeneo*, and *Cenerentola*, and as soloist in Mozart's *Requiem* and Honegger's *King David*. In addition to the classical repertoire, Mr. Zuckerman devotes much of his study to twentieth-century music, being a composer himself and performing premieres and new works written for him. This fall he will pursue a master's degree at the Manhattan School of Music.

KYLE BARRY (Robin)
Kyle Barry, an eleven-year-old seventh grader at Herberg Middle School in Pittsfield, appeared as Gherardino in last summer's Tanglewood production of *Gianni Schicchi*. As a treble he has appeared with the Commonwealth Opera Company, the Stockbridge Festival Chorus, the Berkshire Concert Choir, and as soloist at the Shrine of Divine Mercy and other Berkshire Country churches. He has twice sung Amahl in Menotti's *Amahl and the Night Visitors*. Stage credits include *Evita* at the Theater Barn, Lebanon, NY, and, most recently, Boy Anderson in the MacHaydn Theater production of *Shenandoah*. An avid Massachusetts State

level 5 gymnast, he also studies voice and piano and lives in Pittsfield with his parents Doreen and Warren Barry, four siblings, and dachshund Mendel.

JONATHAN WEST (Innkeeper)
Jonathan West is an actor and director from Milwaukee, WI. He is the co-founder/artistic director of Bialystock & Bloom Company. Acting roles have included Maurice in *Good*, Sir Toby Belch in *Twelfth Night*, and Dimas in *Triumph of Love*. Past directing credits include *Killer Joe*, *Search and Destroy*, *The Boys in the Band*, and *Bent*. He is a graduate of New York University's Gallatin School for Individualized Study.

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. In December 1994 the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, originally formed for performances at the BSO's summer home, and made up of members who donate their services, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also collaborated with both the Boston Symphony Orchestra and Boston Pops Orchestra on numerous recordings. In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998. Mr. Oliver has also appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute, and in May 1999 prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony of Japan.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Jenifer Lynn Cameron
Danielle Champoux
Lorenzee Cole
Sarah Dorfman Daniello
Ann M. Dwelley
Maura Finn
Laura C. Grande
Laura Kohout
Joei Marshall Perry
Johanna Schlegel
Jonelle B. Wilson

Mezzo-sopranos
Abbe Dalton Clark
Diane Droste
Barbara C. Eckhaus
Paula Folkman
Irene Gilbride
Annie Lee
Mimi Rohlfing
Daniel Roihl
Kathleen Schardin
Jennifer Walker
Mitzi Wolfe Zohar

Tenors
Richard A. Bissell
Jeff Boice
Stephen Chrzan
Tom Dinger
Joel Evans
Leon Grande
James R. Kauffman
David Lin
Henry Lussier
Brian R. Robinson
Kurt Walker

Basses
Stephen Bloom
Daniel E. Brooks
Matt Giamporcaro
Jeramie D. Hammond
Michael G. Healy
Edward Elwyn Jones
Liam Moran
Daniel Perry
Bradley Turner
Terry L. Ward

Felicia A. Burrey, Chorus Manager
Frank Corliss, Rehearsal Pianist

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2000 Tanglewood Music Center

Violin

Madeline Adkins, Denton, TX
Stokes Fellowship

Katherine H. Baker, San Francisco, CA
Northern California Fund Fellowship

Ala Benderschi, Chisinau, Moldova
Boston Symphony Orchestra Fellowship

Monica Cheversan, Arad, Romania
C.D. Jackson Family Fellowship

Gillian Clements, Chapel Hill, NC
Eunice Cohen Fellowship

Aya Hasegawa, Hino-shi, Tokyo, Japan
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John Holland, Atlanta, GA
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Yuki Kasai, Basel, Switzerland
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Stacy Markowitz, Ithaca, NY
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Michael T. Vannoni, Bay Shore, NY
Charles L. Read Foundation Fellowship

Emily Watkins, Springfield, MO
Dr. Robert M. Crowell Fellowship/ June Ugelow Fellowship

Joanne Wojtowicz, Windsor, ON, Canada
Anonymous Fellowship

Cello

Sharon Bogas, Berkeley, CA
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Ionut Zamfir, Suceava, Romania
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Gloria Narramore Moody Foundation Fellowship
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Ju-Fang Liu, Bloomington, IN
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Selma Pearl and Susan and Richard Grausman Fellowship
Alicia McQuerrey, Charleston, WV
Hon. and Mrs. Peter H.B. Frelinghuysen Fellowship
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Harry and Mildred Remis Fellowship

Trumpet
Rachel Epley, Cedar Rapids, IA
BSAV Endowed Fellowship
Thomas Hooten, Tampa, FL
Armando A. Ghitalla Fellowship
Kelly Ricks, Salt Lake City, UT
Juliet Esselborn Geier Memorial Fellowship
Stephen Tistaert, Malibu, CA
Eris G. Langhammer Fellowship
Mike Zonshine, Agoura Hills, CA
Andre Côme Memorial Fellowship

Trombone
Samuel Getchell, Iowa City, IA
Merrill Lynch Fellowship
Ben Perrier, Thunder Bay, Ontario, Canada
Sylvia and Arnold Golber Fellowship
Nathan M. Zgonc, Interlachen, OR
Kandell Family Fellowship/Barbara and Arthur Kravitz Fellowship

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Susan Kaplan and Ami Trauber Fellowship

Tuba
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Nat Cole Memorial Fellowship/ Dale and Anne Fowler Fellowship

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Brian Casper, Schenectady, NY
Boston Symphony Orchestra Fellowship

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Leo L. Beranek Fellowship/Felicia Montealegre Bernstein Fellowship

Elena Baksht, Moscow, Russia
Paul Jacobs Memorial Fellowship

Dimitri Dover, Port Jefferson, NY
Stephanie Morris Marryott and Franklin J. Marryott Fellowship

Emi Nakajima, Philadelphia, PA
Peggy Rockefeller Memorial Fellowship

Daniel Schlosberg, Encino, CA
Leonard Bernstein Fellowship

Michael Sheppard, Philadelphia, PA
Billy Joel Keyboard Fellowship

Ju-Ping Song, New York, NY
Baldwin Piano and Organ Company Fellowship

Natalie Zhu, New Haven, CT
R. Amory Thorndike Fellowship

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Cora Burggraaf, Den Haag, The Netherlands
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Alain Coulombe, Matane, PQ, Canada
Tappan Dixey Brooks Fellowship/ Lia and William Poorvu Fellowship

William Ferguson, Richmond, VA
William Randolph Hearst Foundation Fellowship

Jason Ferrante, Dundalk, MD
Richard F. Gold Memorial Scholarship/ Pearl and Alvin Schottenfeld Fellowship Fund

Bryon Grohman, Boston, MA
Bernice and Lizbeth Krupp Fellowship

Ross Hauck, Cincinnati, OH
Dorothy and Montgomery Crane Scholarship/Mary H. Smith Scholarship

Mary Hughes, Allston, MA
Eugene Cook Scholarship

Tamara Hummel, Richmond, BC, Canada
William F. and Juliana W. Thompson Fellowship

Marie Anne Kowan, Vancouver, BC, Canada
Claire and Millard Pryor Fellowship

Bong-Won Kye, Hacienda Heights, CA
Annette and Vincent O'Reilly Fellowship

Mia Lennox, Newmarket, ON, Canada
Frelinghuysen Foundation Fellowship

Allyson McHardy, Toronto, ON, Canada
Aso and Arlene Tavitian Fellowship

Lynne McMurtry, Vernon, BC, Canada
Mr. and Mrs. David B. Arnold, Jr., Fellowship/ Leah Jansizian Memorial Scholarship

Andrew Lepri Meyer, Wilmington, DE
Rita Meyer Fellowship

Sharla Nafziger, Waterloo, ON, Canada
Wilmer and Douglas Thomas Fund Fellowship

Makiko Narumi, Aomori, Japan
Jack and Shirley Kurtz Mandel Fellowship

Daesan No, Seoul, Korea
Mr. and Mrs. William F. Allen, Jr., Fellowship/William R. Housholder Fellowship

Drew Poling, Boston, MA
Stuart Haupt Scholarship/ Tisch Foundation Scholarship

Alexander K. Puhrer, Vienna, Austria
William E. Crofut Family Scholarship/ Ethel Barber Eno Scholarship

Andrea Trebnick, Rochester Hill, MI
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Mark Uhlemann, Wilmette, IL
Maurice Schwartz Scholarship Fund by Marion Dubbs

Amelia Watkins , Montreal, PQ, Canada
Tanglewood Ushers/Programmers Endowed Harry Stedman Fellowship

James Westman, Stratford, ON, Canada
Andrall and Joanne Pearson Scholarship

Hung Yun, Bordentown, NJ
Jane W. Bancroft Fellowship

John Zuckerman, Palos Verdes Estates, CA
Greve Foundation–John J. Tommaney Fellowship

Vocal Pianist

Nobuko Amemiya, Grinnell, IA
Albert L. and Elizabeth P. Nickerson Fellowship

Jean Anderson Collier, Hampton, VA
Wilhelmina C. Sandwen Memorial Fellowship

Inge Handojo, Jakarta, Indonesia
Alfred E. Chase Fellowship

Anastassia Mozina, Plymouth, United Kingdom
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship

Elvia L. Puccinelli, Pasadena, CA
Marion Callanan Memorial Fellowship/ Mr. and Mrs. Vincent J. Lesunaitis Fellowship

Hyae Seon Shin, Seoul, Korea
Stephen and Persis Morris Fellowship

Tanglewood Music Center *an activity of the Boston Symphony Orchestra*

Seiji Ozawa, *Music Director, Boston Symphony Orchestra*
Mark Volpe, *Managing Director, Boston Symphony Orchestra*
Ellen Highstein, *Director, Tanglewood Music Center*

2000 Artist Faculty

Boston Symphony Orchestra
Members of each section of the Boston Symphony Orchestra, including both principal and section players, participate in the daily activities of the Tanglewood Music Center, giving master classes, sectional rehearsals, repertoire classes, and chamber music coachings. Acknowledgment of BSO faculty will be included on individual programs.



String Quartet Seminar
Syoko Aki, violin
Steven Ansell, viola
Norman Fischer, cello
Sadao Harada, cello
Andrew Jennings, violin
Ronan Lefkowitz, violin
Robert Mann, violin
Joel Smirnoff, violin

Chamber Music
Emanuel Ax, piano
Sana H. Sabbagh and Hasib J. Sabbagh Master Teacher Chair
Norman Fischer, cello
Barbara LaMont Master Teacher Chair
Bonnie Hampton, cello
Richard Burgin Chair
Andrew Jennings, violin
Beatrice Sterling Proctor Master Teacher Chair
Ursula Oppens, piano
Marian Douglas Martin Chair, endowed by Marilyn Brachman Hoffman
Joel Smirnoff, violin, Head of String Studies
Charles E. Culpeper Foundation Chair
Barry Tuckwell, horn
Dr. and Mrs. Edward L. Bowles Master Teacher Chair

Vocal Music
Phyllis Curtin, soprano
Ken Griffiths, vocal music coach
Dennis Helmrich, vocal music coach
Kayo Iwama, vocal music coach
Karl Paulnack, vocal music coach
Pierre Vallet, language coach
Vic Firth Master Teacher Chair, endowed by Mr. and Mrs. Henry Wheeler
Lucy Shelton, soprano
Renée Longy Chair, a gift of Jane and John Goodwin
Alan Smith, Vocal Music Coordinator
Craig Smith, coach and conductor, Bach projects

Opera
David Kneuss, stage director
Paula Suozzi, drama coach
Alyssa Dodson, movement coach

Conducting
Seiji Ozawa
André Previn
Surdna Foundation Chair
Robert Spano, Director, Conducting Program
Stephen and Dorothy Weber Artist-in-Residence
Ford Lallerstedt, score reading and analysis
Roger Voisin, solfege
Berkshire Chair
Vytas Baksys, piano

Composition and Contemporary Music
Stefan Asbury, Coordinator of New Music Activities
George Benjamin, Director, Festival of Contemporary Music
Elliot Carter
The Velmans Foundation Artist-in-Residence
Michael Gandolfi
Osvaldo Golijov
Olly Wilson
Chen Yi

Visiting Artists and Special Guests
Louis Andriessen, composer
Milton Babbitt, composer
Daniel Barenboim, piano
Eric Booth, music education and family concerts
Barbara Bonney, soprano
James Conlon, conductor
Eliot Fisk, guitar
Margo Garrett, vocal music coach
Yo-Yo Ma, cello
Garrick Ohlsson, piano
Tina Packer, stage director and coach, Shakespeare project
Thomas Quasthoff, baritone
John Williams, composer



Tanglewood Music Center Staff • Patricia Brown, *Associate Director* • Katherine A. Lempert, *Manager of Student Services* • Keith Elder, *Operations Manager* • Julie Giattina, *Coordinator* • Brian Wallenmeyer, *Scheduler*

Tanglewood Development • Tracy Wilson, *Director* • Megan Gillick, *Associate Director* • Sandy Eyre, *Coordinator*

Tanglewood Music Center Orchestra • Harry Shapiro, *Orchestra Manager* • Margie Chebeterov, *Assistant Orchestra Manager* • Robert Olivia, *Librarian* • Jessica Happel, *Stage Manager*

2000 Summer Staff • David Amendola • Joshua Budway • Michael Flemming • Laura Hauck • Anne Howarth • Nathan James • Alessandra Jennings • Michael Kearns • Diane Lin • Jason Macy • Katherine Marsch • Tim Martyn • Ryan Mix • Michael Nock • Chris Rand, Jr. • Joel Rappaport • Marijke Reuvers • Brian Richards • Morgan Russell • Ryan Mix • Isabel Silva • Eugenia Sozzi • Bradford Swanson • Nate Taylor • Justin Wall • Jorge Zamora

Conducting Class Reading Quintet
The Tanglewood Music Center would like to acknowledge the generous support of the Conducting Class Reading Quintet by the *Friends of Armenian Culture Society* Raushan Akhmedyarov, violin • Simon McDonald, violin • Kathryn Sievers, viola • Kate Kayaian, cello • Gil Katz, bass

Audio Department and Fellowships
The Tanglewood Music Center would like to acknowledge the generous support of the Audio Department and Audio Fellowship program by the *C.D. Jackson Family*.



Dr. Caius

For the Boston Symphony Orchestra

Seiji Ozawa, *Music Director*
Mark Volpe, *Managing Director*
Anthony Fogg, *Artistic Administrator*
Ellen Highstein, *Director of Tanglewood Music Center*

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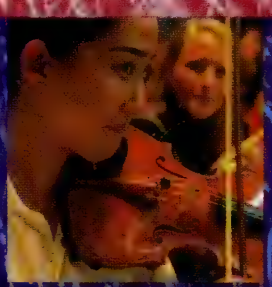


Tanglewood

TANGLEWOOD MUSIC CENTER
60TH ANNIVERSARY SEASON

Tanglewood *on Parade!*

August 1, 2000





Tanglewood

Baldwin & Tanglewood

Celebrating A 61-Year Musical Partnership

This season marks Baldwin's 61st anniversary with Tanglewood. This very special association runs deep into the histories of both organizations. It began when Lucien Wulsin II, president of Baldwin during the 1920s and '30s, met Serge Koussevitzky, the renowned Russian conductor and music director of the BSO. Koussevitzky was involved with Tanglewood from its inception and founded the Berkshire Music Center in 1940.





Serge Koussevitzky (above)
Lucien Wulsin II (left)

Wulsin, whose family had French-European roots, became good friends with Koussevitzky, who had lived in France in the early 1920s. It was this friendship, combined with noted Baldwin piano quality, that initiated the time-honored Baldwin-Tanglewood tradition.



Since those early years, Baldwin has been the piano of choice for Tanglewood and many of its visionary leaders and alumni, including Charles Munch, Leonard Bernstein, Aaron Copland, Lukas Foss, Charles Dutoit and Seiji Ozawa. Today, the Baldwin tradition continues to grow with celebrated Tanglewood conductors Keith Lockhart and Robert Spano becoming Baldwin Artists in recent years.

This season, Baldwin pianos will share the stage at Tanglewood's orchestral and chamber music instrumental and vocal recitals, student performar the Festival of Contemporary Music, and performances by popular and jazz artists. As Official Piano, Baldwin is honored to play its part in the rich history and ongoing tradition of Tanglewood. *Here's to the next 61 years!*



Tanglewood on Parade

Celebrating the 60th Anniversary of the Tanglewood Music Center

Tuesday, August 1, 2000

For the benefit of the Tanglewood Music Center

2:00	Gates Open
2:00	Boston University Tanglewood Institute: Fanfares (Main Gate Drive; rear of Shed if rain)
2:00	Berkshire Highlanders (Highwood Gate)
2:30	Tanglewood Music Center Fellows: Chamber Music Concert (Seiji Ozawa Hall) Music of STRAUSS, BEADELL, RACHMANINOFF, GARFIELD, and BECKER
2:30	Boston University Tanglewood Institute: Chamber Music Concert (Chamber Music Hall) Music of DVOŘÁK, FINE, MOZART, and SMETANA
3:00	Boston University Tanglewood Institute Young Artists Chorus and Orchestra (Koussevitzky Music Shed) Music of COPLAND, FAURÉ, FUSSELL, VERDI, BEETHOVEN, and BERNSTEIN
4:15	Tanglewood Music Center Fellows: Vocal Recital (Seiji Ozawa Hall) ALAN SMITH'S "VIGNETTES: ELLIS ISLAND"
5:15	Alpine Horn Demonstration (Lawn near Theatre)
5:30	Balloon Ascension (Lawn near Lion Gate, weather permitting)
6:00	Tanglewood Music Center Fellows: Chamber Music Concert (Chamber Music Hall) Music of SCHULLER, SCHUBERT, and STRAUSS
8:00	Tanglewood Music Center Fellows: Brass Music (Koussevitzky Music Shed)
8:30	Gala Concert

Hot air balloon courtesy of Mr. and Mrs. Charles Joseph of Lebanon, New Jersey
Artillery and cannon supplied by Eastover, Inc.
Fireworks over the Stockbrige Bowl following the Gala Concert

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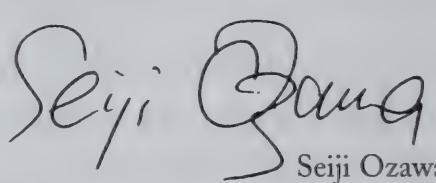
A Message from Seiji Ozawa

Welcome to Tanglewood on Parade, our annual celebration of Tanglewood and the Tanglewood Music Center, which is celebrating its sixtieth anniversary this year. Tanglewood on Parade is a festive celebration with a special purpose—to provide funds to support the Tanglewood Music Center, one of the most influential centers for advanced musical study in the world. In fulfillment of Serge Koussevitzky's dream, young musicians come to this beautiful setting to work under the supervision of outstanding artist-teachers, all in daily contact with the life of the Boston Symphony Orchestra. Members from each section of the BSO participate in the daily activities of the Tanglewood Music Center, in master classes, repertoire sessions, orchestra exchanges, and chamber music coachings. In addition, TMC Fellows this summer will participate in a production of Verdi's opera *Falstaff* and a wide variety of special programs led by BSO players and guest artists. In tonight's concert, the BSO and TMC Orchestra perform together in what is always a very special highlight of our summer.

By joining us here today you are supporting the important work of the Tanglewood Music Center's extraordinary young musicians, young professionals and conservatory or post-graduate level students of exceptional accomplishment. Each year generous patrons provide financial support that makes it possible to maintain the TMC. Without this help from music lovers like yourselves, the Tanglewood Music Center could not survive. The Boston University Tanglewood Institute offers similar advanced training to musicians of high school age. Their participation reflects more than thirty years of partnership with the Boston Symphony.

Every ticket sold today helps us continue to offer tuition-free Fellowships to young musicians who have worked very hard to earn a place in these programs. This freedom from financial concern allows them to focus all their attention on music-making. There is no other place in the world like Tanglewood, where young musicians are inspired by the Boston Symphony Orchestra, the TMC Faculty, the guest artists who perform here, and the unique Tanglewood landscape.

The Tanglewood Music Center has held a special place in my heart since I arrived here in 1960. Making others feel welcome here has also become an important part of my life. For two months each year we live and work together. This is the spirit that welcomed me when I first arrived, and which I hope to pass on to others. Just as I found a home in music at Tanglewood, so do hundreds of aspiring young musicians who come here each summer. We all thank you for helping to make this possible.



Seiji Ozawa



The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the school with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The school opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced instrumentalists, singers, conductors, and composers who have completed most of their formal training in music. Besides the continuing involvement of Seiji Ozawa and individual BSO members; master classes and coachings led by distinguished guest faculty; the Conducting Class led by Robert Spano, head of the TMC's Conducting Program, and Phyllis Curtin's master classes for singers, the Tanglewood Music Center's



Serge Koussevitzky



2001 Tanglewood Schedule

Add your name to our mailing list.
Receive a 2001 Tanglewood schedule
and enter a drawing
to win two free tickets
at a Tanglewood concert in 2001.

Coupon will be entered in a drawing for two free tickets to a regular-priced BSO concert of your choice during the 2001 Tanglewood season (subject to availability). Only one entry per family is permitted. Employees of the Boston Symphony Orchestra, Inc., are not eligible. Drawing will be held in March 2001.

Please return coupon to:
2001 Tanglewood Schedule
c/o Friends Office
Tanglewood
Lenox, MA 01240

After September 1:
2001 Tanglewood Schedule
c/o Development Office
Symphony Hall
Boston, MA 02115

Yes, please send me a 2001 Tanglewood schedule and enter my name in the drawing to win two free tickets for the 2001 Tanglewood season.

Name_____

Address_____

City _____ State _____ Zip _____

Telephone _____

2000 summer season includes a fully staged production of Verdi's *Falstaff* under the direction of Seiji Ozawa, and performances of orchestral and chamber music of Aaron Copland celebrating the centennial of the composer's birth. TMC Composition Fellows collaborate in a workshop setting with Shakespeare & Co. They also participate in chamber music programs, and in the TMC's annual Festival of Contemporary Music under the direction of British composer/conductor George Benjamin, at which American composers Milton Babbitt and Elliott Carter will be in attendance. String players will participate in a special String Quartet Seminar with BSO members and such distinguished faculty as Norman Fischer and Joel Smirnoff. Special pre-season seminars include a three-day Family Concert Seminar in which a select group of TMC Fellows have the opportunity to create programs for children's and family concerts under the guidance of the Juilliard School's Eric Booth, and a week-long workshop on Bach cantata performance led by Craig Smith, the director of the Emmanuel Music Ensemble based at Boston's Emmanuel Church. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high-school age.

It would be impossible to list all the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Mr. Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

William Mercer



Gala Concert

Celebrating the 60th Anniversary of the Tanglewood Music Center

Tanglewood Music Center

Tuesday, August 1, at 8:30
SPONSORED IN PART BY FILENE'S

For the benefit of the Tanglewood Music Center

TANGLEWOOD MUSIC CENTER ORCHESTRA
BOSTON SYMPHONY ORCHESTRA
BOSTON POPS ORCHESTRA
SEIJI OZAWA, KEITH LOCKHART, JOHN WILLIAMS, and ROBERT SPANO, conductors

BERLIOZ — *Roman Carnival* Overture

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA conducting

The brilliant French composer Hector Berlioz's dramatic, atmospheric use of orchestral colors was just one of the things that marked him as one of the nineteenth-century's true musical innovators. Premiered in Paris in 1844, his *Roman Carnival* Overture is based on music from his opera *Benvenuto Cellini*, inspired by the life of the sixteenth-century Italian sculptor. The fast music of the overture derives from a scene set in the Piazza Colonna on the last night of the carnival season.

BERNSTEIN — Symphonic Dances from *West Side Story* (excerpts)

Prologue—Somewhere—Mambo—Cha-Cha—Rumble—Finale

BOSTON POPS ORCHESTRA
KEITH LOCKHART conducting

With book by Arthur Laurents, lyrics by Stephen Sondheim, Jerome Robbins's choreography, and Leonard Bernstein's musical score, *West Side Story* opened in New York on September 26, 1958. Its story of the ill-fated love of Tony and Maria, who are caught in the conflict between rival gangs on New York's upper West Side, was conceived as a modern take on Shakespeare's *Romeo and Juliet*. This performance of Bernstein's symphonic treatment of music from *West Side Story* is part of this summer's Berkshire-wide celebration of Shakespeare's tragedy.

WILLIAMS/
SPIELBERG

Three Tableaux from "The Unfinished Journey"

Tableau I: Immigration and Building
Tableau V: Civil Rights and The Women's Movement
Tableau VI: Technology and Flight

BOSTON POPS ORCHESTRA
JOHN WILLIAMS conducting

Steven Spielberg's film "The Unfinished Journey," with music by John Williams, was produced for the millennial New Year's celebrations and telecast nationally from the Lincoln Memorial on New Year's Eve 2000. The spoken text of the three tableaux being performed this evening includes words from Abraham Lincoln's second inaugural speech, Willa Cather's *My Antonia*, the inscription by Emma Lazarus on the Statue of Liberty, and additional material from the writings of Carl Sandburg, Rita Dove, Martin Luther King, Robert Pinsky, John Gillespie Magee, Jr., and Maya Angelou.

INTERMISSION

STRAUSS

Till Eulenspiegel's Merry Pranks, after the old rogue's tale, set in rondo form for large orchestra, Opus 28

TANGLEWOOD MUSIC CENTER ORCHESTRA
ROBERT SPANO conducting

Concertgoers know Richard Strauss particularly through his series of orchestral "tone poems" inspired by various sources, among them *Don Juan*, *Don Quixote*, and Nietzsche's philosophical tract *Also sprach Zarathustra*. Premiered in 1895, *Till Eulenspiegel's Merry Pranks* is based on the exploits of a real-life fourteenth-century German prankster who came to figure in that country's folklore. Strauss's music suggests a series of episodes, e.g., Till wreaking havoc in the marketplace, Till disguised as a priest, Till posing as a professor, and Till courting the girls. Ultimately he meets his fate on the gallows, as announced by a dramatic roll of the drums, a solemn descending interval in the trombones, and the squeal of the clarinet. But as the music tells us, Till lives on, in memory at least, as his theme returns to lead in the boisterous close.

Program continues on next page...

TCHAIKOVSKY *1812*, Ceremonial Overture

TANGLEWOOD MUSIC CENTER ORCHESTRA and
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA conducting

Composed in 1880 for the Silver Jubilee of Tsar Alexander II, Tchaikovsky's musical celebration of Napoleon's defeat by the Russians in 1812 was described by the composer as "very loud and noisy." Certainly this has not hindered the work's popularity. For more than twenty years—starting with Arthur Fiedler's performance here in 1977, but with the exception of 1989, when Leonard Bernstein led the TMC Orchestra in Tchaikovsky's Fourth Symphony to close the program—it has served as the traditional ending to Tanglewood on Parade's Gala Concert.

—Notes by Marc Mandel

Baldwin piano

Artists

Seiji Ozawa (TMC '60) is Music Director of the Boston Symphony Orchestra.

Keith Lockhart is Conductor of the Boston Pops Orchestra and music director of the Utah Symphony Orchestra.

John Williams is Laureate Conductor of the Boston Pops and Artist-in-Residence at Tanglewood.

Robert Spano is music director of the Brooklyn Philharmonic and director of the Conducting Fellowship Program at the Tanglewood Music Center. A former assistant conductor of the Boston Symphony Orchestra, he becomes music director of the Atlanta Symphony Orchestra in 2001.



2000 Tanglewood Music Center

Violin

Madeline Adkins, Denton, TX
Stokes Fellowship
Katherine H. Baker, San Francisco, CA
Northern California Fund Fellowship
Ala Benderschi, Chisinau, Moldova
Boston Symphony Orchestra Fellowship
Monica Cheversan, Arad, Romania
C.D. Jackson Family Fellowship
Gillian Clements, Chapel Hill, NC
Eunice Cohen Fellowship
Aya Hasegawa, Hino-shi, Tokyo, Japan
Carolyn and George Rowland Fellowship in Honor of Eleanor Panasevich
John Holland, Atlanta, GA
Harry and Marion Dubbs Fellowship
Yuki Kasai, Basel, Switzerland
Arthur Fiedler/Leo Wasserman Fellowship/ David R. and Muriel K. Pokross Fellowship
Stephanie Larsen, Las Vegas, NV
Housatonic Curtain Company Fellowship
I-Ching Li, Taiwan, Republic of China
Stanley Chapple Fellowship
Lisa Liu, Bloomsburg, PA
Jerome Zipkin Fellowship
Stacy Markowitz, Ithaca, NY
Mr. and Mrs. Robert A. Goodman Fellowship
Saeka Matsuyama, New York, NY
Miriam and Sidney Stoneman Fellowship
Joseph Meyer, Milwaukee, WI
Rosamond Sturgis Brooks Memorial Fellowship
Cynthia Miller, North Reading, MA
Gerald Gelbloom Memorial Fellowship/ Theodore Edson Parker Foundation Fellowship
Rebecca Moench, Salt Lake City, UT
Ann and Gordon Getty Foundation Fellowship
Grace Oh, Glendale, CA
Edward G. Shufro Fellowship
Caroline Pliszka, Spring, TX
Mr. and Mrs. Jay Marks Fellowship/Renee D. Sanft Fund for the Tanglewood Music Center
Olga Polonsky, Cambridge, MA
Clarice Neumann Fellowship
Anya Safonova, Ashkelon, Israel
English Speaking Union Fellowship
Oksana Solovieva, St. Petersburg, Russia
C.D. Jackson Family Fellowship
Sayaka Takeuchi, Tokyo, Japan
Anna Sternberg-Clara J. Marum Fellowship
Kati Tuominen, Hyvinkaa, Finland
Mr. and Mrs. Renke Thye Fellowship
Marjolein van Dingstee, Amsterdam, Holland
Velmans Foundation Fellowship
Rira Watanabe, Tokyo, Japan
Northern California Audition Fellowship
Mirabai Weismehl, San Francisco, CA
Philip and Bernice Krupp Fellowship
Kristina Yoder, Kansas City, KS
Max Winder Violin Fellowship
Yonah Zur, New York, NY
The Rapaporte Foundation Fellowship

Viola

Chi-Yuan Chen, Taipei, Taiwan, Republic of China
Peter L. Buttenwieser Fellowship
Paula Cho, Hammond, IN
James A. Macdonald Foundation Fellowship
Mark Holloway, Oceanside, NY
Annette and Vincent O'Reilly Fellowship
Dana Lawson, West Barnstable, MA
Edward S. Brackett, Jr., Fellowship
Li Li, Shenyang, Liaoning, Republic of China
Starr Foundation Fellowship
Robert Meyer, New Rochelle, NY
Mr. and Mrs. Gerald Rauch Fellowship
Ivetta Minkina, St. Petersburg, Russia
Brookline Youth Concerts Awards Committee Fellowship
Keiko Nagayoshi, Yokohama City, Kanagawa, Japan
Mr. and Mrs. Robert E. Remis Fellowship
Satoko Senda, Tanashi, Tokyo, Japan
Harold G. Colt, Jr., Memorial Fellowship
Michael T. Vannoni, Bay Shore, NY
Charles L. Read Foundation Fellowship
Emily Watkins, Springfield, MO
Dr. Robert M. Crowell Fellowship/ June Ugelow Fellowship
Joanne Wojtowicz, Windsor, ON, Canada
Anonymous Fellowship

Cello

Sharon Bogas, Berkeley, CA
Tanglewood Ushers/Programmers Endowed Instrumental Fellowship
Erin Breene, Adams, WI
Milton and Helen Fink Fellowship
Tomoko Fujita, Port Jefferson, NY
Morris A. Schapiro Fellowship
Alexei Gonzales, Andover, MA
Helene R. and Norman L. Cahners Fellowship/ Lucy Lowell (1860 - 1949) Fellowship
Robert Howard, San Francisco, CA
Ann and Gordon Getty Foundation Fellowship
Mickey Katz, Ramat Gan, Israel
Lola and Edwin Jaffe Fellowship
Sam Ou, Boston, MA
Miriam Ann Kenner Memorial Scholarship/ Naomi and Philip Kruvant Fellowship
Vernon Regehr, Toronto, ON, Canada
Haskell R. Gordon Memorial Fellowship/Morningstar Family Fellowship
Aurelien Sabouret, Paris, France
Florence Gould Foundation Fellowship
Kate Sanford, Durham, NC
James V. Taylor and Caroline Smedvig Fellowship
Andrew Wilson, Sydney, NSW, Australia
Berkshire Life Insurance Company Fellowship/Channing and Ursula Dichter Fellowship
Ionut Zamfir, Suceava, Romania
Luke B. Hancock Foundation Fellowship

Bass
Joseph H. Conyers, Savannah, GA
George and Ginger Elvin Fellowship
Dacy Gillespie, Mobile, AL
Gloria Narramore Moody Foundation Fellowship
R. Meredith Johnson, Tuscaloosa, AL
Daniel and Shirlee Cohen Freed Fellowship
Ju-Fang Liu, Bloomington, IN
Judy Gardiner Fellowship
Matthew Medlock, Indianapolis, IN
Red Lion Inn Fellowship
Matthew Reeder, Marietta, GA
Robert and Luise Kleinberg Fellowship
Paul M. Reich, Akron, OH
Jan Brett and Joseph Hearne Fellowship

Flute
Alicia Di Donato, Stoneham, MA
Selma Pearl and Susan and Richard Grausman Fellowship
Alicia McQuerrey, Charleston, WV
Hon. and Mrs. Peter H.B. Frelinghuysen Fellowship
Riona O'Dunnin, Carlingford, County Louth, Ireland
Dr. John H. Knowles Memorial Fellowship
Donna Shin, Issaquah, WA
Darling Family Fellowship

Oboe
Sarah Jeffrey, London, ON, Canada
Stephen B. and Nan Kay Fellowship
Izumi Nishizawa, Tokyo, Japan
Ruth S. Morse Fellowship
Amanda Paine, Washington, DC
Steinberg Fellowship/Augustus Thorndike Fellowship
Ted Sugata, Northridge, CA
Fernand Gillet Memorial Fellowship

Clarinet
Ixi Chen, Sunnyvale, CA
Daphne Brooks Prout Fellowship
Michael Doyle, Chicago, IL
Edwin and Elaine London Family Fellowship
Kristen Finkbeiner, Prospect, ME
Edward G. Shufro Fellowship
Ann Lavin, Stony Brook, NY
Evelyn S. Nef Fellowship
Victoria Luperi, Córdoba, Argentina
Omar Del Carlo Tanglewood Fellowship

Bassoon
Andrew Gott, Bolivar, MO
Miriam and Sidney Stoneman Fellowship
Jenni Groyon, Topeka, KS
Country Curtains Fellowship
Julia Lockhart, Calgary, AB, Canada
Robert G. McClellan, Jr., and IBM Matching Grants Fellowship/Sherman Walt Memorial Fellowship
Yeh-Chi Wang, Kaohsiung, Taiwan
Clowes Fund Fellowship

Horn
Matthew Annin, Lincoln, NE
Frederic and Juliette Brandi Fellowship
Kelly Lynn Daniels, Ann Arbor, MI
Donald Law Fellowship
Fritz Foss, Glen Ellyn, IL
Taco Inc. Fellowship
Kimberly Hamill, Sudbury, MA
Caroline Grosvenor Congdon Memorial Fellowship
Chrystal L. Leamon, Dallas, TX
Mr. and Mrs. Belvin Friedson Fellowship/ Robert S. Kahn Fellowship
Michelle Perry, Bartlesville, OK
Harry and Mildred Remis Fellowship

Trumpet
Rachel Epley, Cedar Rapids, IA
BSAV Endowed Fellowship
Thomas Hooten, Tampa, FL
Armando A. Ghitalla Fellowship
Kelly Ricks, Salt Lake City, UT
Juliet Esselborn Geier Memorial Fellowship
Stephen Tistaert, Malibu, CA
Eris G. Langhammer Fellowship
Mike Zonshine, Agoura Hills, CA
Andre Côme Memorial Fellowship

Trombone
Samuel Getchell, Iowa City, IA
Merrill Lynch Fellowship
Ben Perrier, Thunder Bay, Ontario, Canada
Sylvia and Arnold Golber Fellowship
Nathan M. Zgonc, Interlachen, OR
Kandell Family Fellowship/Barbara and Arthur Kravitz Fellowship

Bass Trombone
John Thevenet, Dallas, TX
Susan Kaplan and Ami Trauber Fellowship

Tuba
Jerome Stover, Columbia, SC
Nat Cole Memorial Fellowship/ Dale and Anne Fowler Fellowship

Percussion
Greg Cohen, St. Louis, MO
BayBank/BankBoston Fellowship
Vadim Karpinos, New York, NY
Charles E. Culpeper Foundation Fellowship
Valerie Krob, Fort Collins, CO
Barbara Lee/Raymond E. Lee Foundation Fellowship
Jaime Lynn Shapiro, Philadelphia, PA
Lenore S. and Alan Sagner Fellowship
Samuel Z. Solomon, Sharon, MA
Surdna Foundation Fellowship
Edward M. Stephan, Pittsburgh, PA
Bill and Barbara Leith Fellowship

Harp
Franziska Huhn, Berlin, Germany
Dr. Marshall N. Fulton Memorial Fellowship/Kathleen Hall Banks Fellowship
Calista McKasson, Lakewood, WA
John and Susanne Grandin Fellowship

Librarian
Brian Casper, Schenectady, NY
Boston Symphony Orchestra Fellowship

Piano

Gabrielius Alekna, Vilnius, Lithuania
Leo L. Beranek Fellowship/Felicia Montealegre Bernstein Fellowship

Elena Baksht, Moscow, Russia
Paul Jacobs Memorial Fellowship

Dimitri Dover, Port Jefferson, NY
Stephanie Morris Marryott and Franklin J. Marryott Fellowship

Emi Nakajima, Philadelphia, PA
Peggy Rockefeller Memorial Fellowship

Daniel Schlosberg, Encino, CA
Leonard Bernstein Fellowship

Michael Sheppard, Philadelphia, PA
Billy Joel Keyboard Fellowship

Ju-Ping Song, New York, NY
Baldwin Piano and Organ Company Fellowship

Natalie Zhu, New Haven, CT
R. Amory Thorndike Fellowship

Composition

Fernando Benadon, Buenos Aires, Argentina
Hannah and Raymond Schneider Fellowship

Daniel Cooper, New York, NY
Aaron Copland Fund for Music Fellowship

Robin de Raaff, Amsterdam, Holland
DeWitt Wallace-Reader's Digest Fund Fellowship

Koji Nakano, San Diego, CA
Margaret Lee Crofts Fellowship

Norbert T. Palej, Krakow, Poland
Benjamin Britten Memorial Fellowship

Adam B. Silverman, New York, NY
ASCAP Foundation Leonard Bernstein Composer Fellowship

Ling-Huei Tsai, Taipei, Taiwan
Otto Eckstein Family Fellowship

Conducting

Lin Chen, Beijing, China
Leonard Bernstein Fellowship

Alexander Mickelthwate, Brooklyn, NY
Maurice Abravanel Scholarship

Toshiaki Murakami, Kawasaki, Japan
Seiji Ozawa Fellowship

Jean-Philippe Tremblay, Montreal, PQ, Canada
Edward and Joyce Linde Fellowship/ Evelyn and Phil Spitalny Scholarship

Voice

Enrique Abdala, Los Angeles, CA
Athena and James Garivaltis Fellowship

Janna Baty, Lexington, MA
Cynthia L. Spark Scholarship

Scott Bearden, Swartz Creek, MI
Patricia Plum Wylde Fellowship

Cora Burggraaf, Den Haag, The Netherlands
The Netherland-America Foundation Fellowship

Alain Coulombe, Matane, PQ, Canada
Tappan Dixey Brooks Fellowship/ Lia and William Poorvu Fellowship

William Ferguson, Richmond, VA
William Randolph Hearst Foundation Fellowship

Jason Ferrante, Dundalk, MD
Richard F. Gold Memorial Scholarship/ Pearl and Alvin Schottenfeld Fellowship Fund

Bryon Grohman, Boston, MA
Bernice and Lizbeth Krupp Fellowship

Ross Hauck, Cincinnati, OH
Dorothy and Montgomery Crane Scholarship/Mary H. Smith Scholarship

Mary Hughes, Allston, MA
Eugene Cook Scholarship

Tamara Hummel, Richmond, BC, Canada
William F. and Juliana W. Thompson Fellowship

Marie Anne Kowan, Vancouver, BC, Canada
Claire and Millard Pryor Fellowship

Bong-Won Kye, Hacienda Heights, CA
Annette and Vincent O'Reilly Fellowship

Mia Lennox, Newmarket, ON, Canada
Frelinghuysen Foundation Fellowship

Allyson McHardy, Toronto, ON, Canada
Aso and Arlene Tavitian Fellowship

Lynne McMurtry, Vernon, BC, Canada
Mr. and Mrs. David B. Arnold, Jr., Fellowship/ Leah Jansizian Memorial Scholarship

Andrew Lepri Meyer, Wilmington, DE
Rita Meyer Fellowship

Sharla Nafziger, Waterloo, ON, Canada
Wilmer and Douglas Thomas Fund Fellowship

Makiko Narumi, Aomori, Japan
Jack and Shirley Kurtz Mandel Fellowship

Daesan No, Seoul, Korea
Mr. and Mrs. William F. Allen, Jr., Fellowship/William R. Housholder Fellowship

Drew Poling, Boston, MA
Stuart Haupt Scholarship/ Tisch Foundation Scholarship

Alexander K. Puhrer, Vienna, Austria
William E. Crofut Family Scholarship/ Ethel Barber Eno Scholarship

Andrea Trebnick, Rochester Hill, MI
Harold and Thelma Fisher Fellowship

Mark Uhlemann, Wilmette, IL
Maurice Schwartz Scholarship Fund by Marion Dubbs

Amelia Watkins , Montreal, PQ, Canada
Tanglewood Ushers/Programmers Endowed Harry Stedman Fellowship

James Westman, Stratford, ON, Canada
Andrall and Joanne Pearson Scholarship

Hung Yun, Bordentown, NJ
Jane W. Bancroft Fellowship

John Zuckerman, Palos Verdes Estates, CA
Greve Foundation–John J. Tommaney Fellowship

Vocal Pianist

Nobuko Amemiya, Grinnell, IA
Albert L. and Elizabeth P. Nickerson Fellowship

Jean Anderson Collier, Hampton, VA
Wilhelmina C. Sandwen Memorial Fellowship

Inge Handojo, Jakarta, Indonesia
Alfred E. Chase Fellowship

Anastassia Mozina, Plymouth, United Kingdom
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship

Elvia L. Puccinelli, Pasadena, CA
Marion Callanan Memorial Fellowship/ Mr. and Mrs. Vincent J. Lesunaitis Fellowship

Hyae Seon Shin, Seoul, Korea
Stephen and Persis Morris Fellowship

Boston Symphony Orchestra 1999-2000

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director, *Ray and Maria Stata Music Directorship, fully funded in perpetuity*

Bernard Haitink, Principal Guest Conductor, *LaCroix Family Fund, fully funded in perpetuity*

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

*Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Valeria Vilker Kuchment
David and Ingrid Kosowsky chair

*Tatiana Dimitriades
Theodore W. and Evelyn Berenson Family chair

*Si-Jing Huang
Stephanie Morris Marryott and Franklin J. Marryott chair

*Nicole Monahan
Catherine and Paul Buttenwieser chair

*Wendy Putnam
Mary B. Saltonstall chair

*Xin Ding
Kristin and Roger Servison chair

*Sae Shiragami

*Yu Yuan

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

*Elita Kang

*Haldan Martinson

*Alexander Velinzon

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

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* *Participating in a system of rotated seating*
§ *Substituting, Tanglewood 2000*
‡ *On sabbatical leave*
° *On leave*

Joseph Hearne
Leith Family chair, fully funded in perpetuity
Dennis Roy
Joseph and Jan Brett Hearne chair
‡John Salkowski
Erich and Edith Heymans chair
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes
Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes

Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Assistant Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Timothy Genis
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair
William Shisler
John Perkel

Assistant Conductors
Federico Cortese
Anna E. Finnerty chair
Ilan Volkov

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger
Position endowed by Angelica L. Russell

Stage Assistant
Harold Harris

Boston University Tanglewood Institute

Bruce MacCombie, *Dean, Boston University School for the Arts*
Beth Morrison Noël, *Administrator*

Young Artists Orchestra and Chamber Music Program

Violin I

Kathryn Andersen, *Pittsfield, MA*
David Bousso, *New York, NY*
Gemma Carcich, *Ithaca, NY*
Kathryn Cash, *Plaistow, NH*
Hilary Castle, *Stonington, CT*
Sarah Charness, *Waban, MA*
Anne Donaldson, *Birmingham, AL*
Caitlin Donovan, *New York, NY*
Rie Endo, *Tenafly, NJ*
Benjamin Hellman, *Larchmont, NY*
Christina Holsberry, *San Rafael, CA*
Robin Hong, *Annandale, VA*
Tiffany Hung, *Kings Park, NY*
Jill Jermyn, *Stony Brook, NY*
Jeffrey Juger, *Cheshire, CT*
Yevgeny Kutik, *Pittsfield, MA*
Jessica Li, *Plymouth Meeting, PA*
Francis Liu, *West Windsor, NJ*
Diana Lo, *Lexington, MA*
Catherine Miller, *Savannah, GA*
Katherine Mok, *London, England*
Lexie Newman, *Winnetka, IL*
Basema Safa, *Pittsfield, MA*
Clark Spencer, *Mount Joy, PA*
Erin Steinbruchel, *Clifton Park, NY*
Marianne Stott, *Rush, NY*
Kenneth Tai, *Bethesda, MD*
Alison Wong, *Burr Ridge, IL*
Eric Wuest, *Fairport, NY*
Grace Yang, *Medina, WA*
David Yeh, *Stony Brook, NY*
Ivanna Yi, *Plano, TX*

Viola

Marisa Bushman, *Yonkers, NY*
Sarah Carsman, *Wellesley, MA*
Julia Garfinkel, *Delmar, NY*
Melinda Hung, *Andover, MA*
Sarah Miller, *Falmouth, MA*
Timothy O'Brien, *Milton, MA*
Sarah Perkins, *Jacksonville, FL*
Jessica Schiffman, *Atlanta, GA*
Emily Starr-Phillips, *Lexington, MA*
Cassie Stephenson, *Gansevoort,NY*
Melissa Taylor, *Viroqua, WI*
Jennifer Thomas, *Cardiff, CA*
Joseph Vera, *Dallas, TX*

Cello

Kurt Anderson, *Huntsville , AL*
Andrew Bradford, *Charlottesville, VA*
Yoonmee Cho, *Pelham, NY*
Dana Clair, *New York, NY*
Isabel Fairbanks, *Coventry, CT*
Gregory Heffernan, *New Canaan, CT*
Nancy Kim, *Palo Alto, CA*
Dian Lefkowitz, *Chestnut Hill, MA*
Michael Levin, *Scottsdale, AZ*
Samuel Nordlund, *Birmingham, AL*
Peter Ortner, *Galesburg, IL*
Erica Rhodes, *Newton Highlands, MA*
Victor Sotelo, *Louisville, KY*

Double Bass

Douglas Balliett, *Westborough, MA*
Jory Herman, *Spring, TX*
Ben Jensen, *Columbus, OH*
David Kahn, *Tiburon, CA*
Eleonore Oppenheim, *New York, NY*
Tyler Shepherd, *San Antonio, TX*
David Wong, *New York, NY*
James Wu, *Pittsford, NY*

Flute

Emily Thomas, *Huntsville, AL*
Daniel Stein, *Palm Beach Gardens, FL*
Alexis Fitts, *Philadelphia, PA*
Daria Binkowski, *Bloomfield , NJ*

Oboe

Allison Lowell, *Wheaton, IL*
Lillian Copeland, *Lexington, VA*
Alexander Zatolokin, *Malibu, CA*
Bejamin Bolter, *Newton, MA*

Clarinet

Daniel Lano, *Ellicot City, MD*
Ben Lulich, *Bend, OR*
Noah Alweiss, *Plantation, FL*
Chris Stoutenborough, *Thousand Oak, CA*

Bassoon

Robert Makowski, *Huntsville, AL*
Matthew Lano, *Ellicott City, MD*
Aaron Apaza, *Rapid City, SD*
Bradley Balliett, *Westborough, MA*

Contrabassoon

Bradley Balliett, *Westborough, MA*

Horn

Meredith Gangler, *Silver Spring, MD*
Sarah Gordon, *Narragansett, RI*
Elizabeth Dollard, *Hopewell Junction, NY*
Benjamin Jaber, *Sugar Land, TX*
Jonathan Hurrel, *ArlingtonTX*

Trumpet

Judith Yunis, *Houston, TX*
John Lee Armstong, *Hermitage , TN*
Joshua Liebross, *Harrington Park, NJ*
Jesse Rosenmann, *San Mateo, CA*

Trombone

Kevin Harper, *Lafayette, CA*
Thomas Pylinski, *Norwich, NY*
Jim Raposa, *Fitchburg, MA*

Tuba

Jonathan McCormick, *Barrington, NH*

Percussion

Elyssa Shalla, *Wellman, IO*
Kevin Sims, *Port Matilda, PA*
Robert Hudson, *Ellicott City, MD*
Kiera Fung, *Hollywood, FL*
Cody Morrison, *Otis, MA*
Daniel Gould, *Santa Monica, CA*

Harp

Ruthanne Adams, *San Jose, CA*
Marilinda Garcia, *Salem, NH*

Young Artists Vocal Program

Soprano

Sloane Artis, *Grosse Point, MI*
Sarah Brash, *Claremont, NH*
Julia Carey, *Wellesley, MA*
Rachel Cetel, *Cherry Hill, NJ*
Rosa Chang, *Seoul, Korea*
Lauren Criddle, *Calabasas, CA*
Adrienne Curcio, *Tampa, FL*
Selena Duroy, *Lyndhurst, NJ*
Marianne Geiger, *Avon, CT*
Halley Gilbert, *Nutly, NJ*
Kristin Goodkin, *Wallingford, PA*
Leah Hays, *Tampa, FL*
Rachel Henry, *Southwest Harbor, ME*
Cabiria Jacobsen, *Brooklyn, NY*
Lyndie Laramore, *Plainville, MA*
Rebecca Loeb, *Glen Ridge, NH*
Carrie Mathers-Suter, *Brookline, MA*
Solange Merdinian, *New York, NY*
Erin Mich, *Farmingville, NY*
Clare Mitchell, *Cleveland Heights, OH*
Laura Parker, *Oceanside, CA*
Emily Preston, *Ithaca, NY*
Laura Puzio, *Glenmont, NY*
Nina Riley, *Yokahama, Japan*
Brianna Rossi, *South Hamilton,MA*
Emily Roye, Pleasantville, *NY*
Tali Smilowitz, *West Hartford, CT*
Kristina Spaulding, *Grosse Point, MI*
Melissa Treinkman, *River Forest, IL*
Mary Wakeman, *Mobile, AL*
Georgia Walle, *Concord, MA*
Bryna Washer, *Windsor, CT*

Mezzo-Soprano

Abby Aresty, *Wayland, MA*
Jacqueline Blackwell, *Atlanta, GA*
Jennifer Feinstein, *Cranston, RI*
Meg Friess, *Arlington, TX*
Grace Hong, *Braintree, MA*
Roseannne Kue, *Brandon, FL*
Thea Lobo, *Sarasota, FL*
Marisa Michelson, *Amherst, MA*
Kathryn Nassberg, *Williamsport, PA*
Adrienne Pardee, *Los Angeles, CA*
Rebecca Saslow, *Needham, MA*
Megan Schroeder, *Portland, OR*
Ashley Titensor, *Coppell, TX*
Melissa Weinberg, *Baltimore, MD*

Tenor

David Baily, *North Reading, MA*
Jonathan Boschetto, *Bedford, MA*
Alexander Boyer, *Port Washington, NY*
Andrew Budreika, *West Roxbury, MA*
William Caravetta, *Sarasota, FL*
George Case, *Atlanta, GA*
Matthew Gadsden, *New York, NY*
Ted Gellar, *Charlotte, NC*

Ben Green, *Newton, MA*
David Leon, *Brandon, FL*
Omar Lopez-Cepero, *Duluth, GA*
Seth Nadler, *Syosset, NY*
Teddy Niedermaier, *Minnetonlea, MN*
Terrence Pogue, *New York, NY*
Aaron Prosnitz, *Wellesly, MA*
Adam Sansiveri, *Pine City, NY*
John Viscardi, *Manhasset, NY*
James Waller, *New York, NY*
Edward Williams, *New York, NY*

Bass

Robert Adams, *San Jose, CA*
Timo Andres, *Washington, CT*
Eric Bisceglia, *Groton, MA*
Leroy Davis, *Brooklyn, NY*
Michael Ehrie, *Ashland, KY*
Hart Gigula, *Los Angeles, CA*
David Glazier, *Newton, MA*
Sean Guerrier, *Brooklyn, NY*
Benjamin Harman, *La Grange, GA*
Andrew Johnson, *Kennebunk, ME*
Brian Kenny, *Amherst, MA*
Daniel Mark, *Santa Monica, CA*
Nicholas Masters, *New Canaan, CT*
Patrick McNally, *Newton, MA*
Jordan Rock, *Doylestown, PA*
Brendon Schaefer, *Poplar Ridge, NY*
Michael Sholl, *Winnetka, IL*
Matthew Stuart, *Wellesley, MA*
Douglas Williams, *Farmington, CT*

Boston University Administration

Walt Meissner, *Associate Dean*
Patricia Mitro, *Assistant Dean, Enrollment*
Jennifer Shepard, *Director of Development*

BUTI Administration

Phyllis Hoffman, *Director*
Beth Morrison Noël, *Administrator*
John Genovese, *Assistant Administrator*
Rebecca Tingleff, *Assistant, Adult Music Seminar*
Jamie Wilcox, *Office Coordinator*
Kristin Littlejohn, *Housing Coordinator*
Deirdre Dam, *Publications*

Faculty

Maria Clodes Jaguaribe, *Director YAPP*
Claude Labelle, *Assistant Director, YAPP*
Tom Williams, *Director, YACP*
Eric Alexander, *Assistant, YACP*
Lucille Lawrence, *Director, Harp* Seminar

YAO Faculty

Lan Shui, *Conductor*
David Hoose, *Conductor*
Julian Wachner, *Comductor*
Daniel Meyer, *Assistant Conductor*
Joseph Foley, *trumpet*
Timothy Genis, *percussion*
Raphael Hillyer, *viola*
Bayla Keyes, *violin*
Eric Larson, *double bass*
David Martins, *clarinet*
Michael Reynolds, *cello*
Laura Thielke, *cello*
Christopher Wu, *violin*

YAO Staff

Jae Hyeok Jang, *Librarian*
Michael Day, *Staff Assistant*

YAVP Faculty

Phyllis Hoffman, *Director*
Ann Howard Jones, *Co-director & Choral Conductor*
Chung-Un Seo, *Coordinator*
Michelle Alexander, *Staff Pianist/ Coach*
Jenny Bent, *Instructor*
Matthew DiBattista, *Instructor*
Gary Durham, *Instructor*
Patrick Gagnon, *Instructor*
Jodi Goble, *Staff Pianist/ Coach*
Scott Jarrett, *Assistan Choral Conductor*
Jennifer Kay, *Instructor*
Eliomar Nasciemento, *Instructor*
Beth Morrison Noël, *Instructor*
Chung-Un Seo, *Insructor*

Stage Crew

Gary Wallen, *Stage Manager*
Ben Paysen
David Lanstein
Eric Piekara

West Street Campus Staff

Jenne Bilbie, *Director of Operations*
Scott Methe, *Manager of Operations*
Antonio Y. Vázquez-Arroyo, *Associate Manager of Operations*
Deanna Leone, *Associate Manager Student Life*
Jessica Hutchins, *Coordinator of Judicial Affairs*
Susan Breipohl, *Office Coordinator*
Paul Serna, *Senior Resident Assistant*
Ian Barwell, *Senior Resident Assistant*
Jennifer Anderson, Stephen Farina, Julie Montano, Kate Murphy, Melissa Parker, Chris Scanlon, Marina Voronina, Hilarie Wilshire, Dante Yeh, *Resident Assistants*

The Boston University Tanglewood Institute

This year marks the 35th season of the Boston University Tanglewood Institute. Since 1966 the Boston University Tanglewood Institute has been a summer program of Boston University and Tanglewood Music Center. The Institute includes Young Artists Programs for students ages 15 to 18 (Instrumental, Vocal, Piano and Composition), Institute Workshops (Clarinet, Flute, Oboe, Double Bass, Percussion, Horn, Trumpet, Trombone, Harp and String Quartet), and the Adult Music Seminars. Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund. If you would like further information about the Boston University Tanglewood Institute, please stop by our office on the Leonard Bernstein Campus on the Tanglewood grounds, or call (413)637-1430 or (617)353-3386.

Tanglewood Music Center *an activity of the Boston Symphony Orchestra*

Seiji Ozawa, *Music Director, Boston Symphony Orchestra*
Mark Volpe, *Managing Director, Boston Symphony Orchestra*
Ellen Highstein, *Director, Tanglewood Music Center*

2000 Artist Faculty

Boston Symphony Orchestra
Members of each section of the Boston Symphony Orchestra, including both principal and section players, participate in the daily activities of the Tanglewood Music Center, giving master classes, sectional rehearsals, repertoire classes, and chamber music coachings. Acknowledgment of BSO faculty will be included on individual programs.



<u>String Quartet Seminar</u>
Syoko Aki, violin
Steven Ansell, viola
Norman Fischer, cello
Sadao Harada, cello
Andrew Jennings, violin
Ronan Lefkowitz, violin
Robert Mann, violin
Joel Smirnoff, violin

<u>Chamber Music</u>
Emanuel Ax, piano
Sana H. Sabbagh and Hasib J. Sabbagh Master Teacher Chair
Norman Fischer, cello
Barbara LaMont Master Teacher Chair
Bonnie Hampton, cello
Richard Burgin Chair
Andrew Jennings, violin
Beatrice Sterling Proctor Master Teacher Chair
Ursula Oppens, piano
Marian Douglas Martin Chair, endowed by Marilyn Brachman Hoffman
Joel Smirnoff, violin, Head of String Studies
Charles E. Culpeper Foundation Chair
Barry Tuckwell, horn
Dr. and Mrs. Edward L. Bowles Master Teacher Chair

<u>Vocal Music</u>
Phyllis Curtin, soprano
Ken Griffiths, vocal music coach
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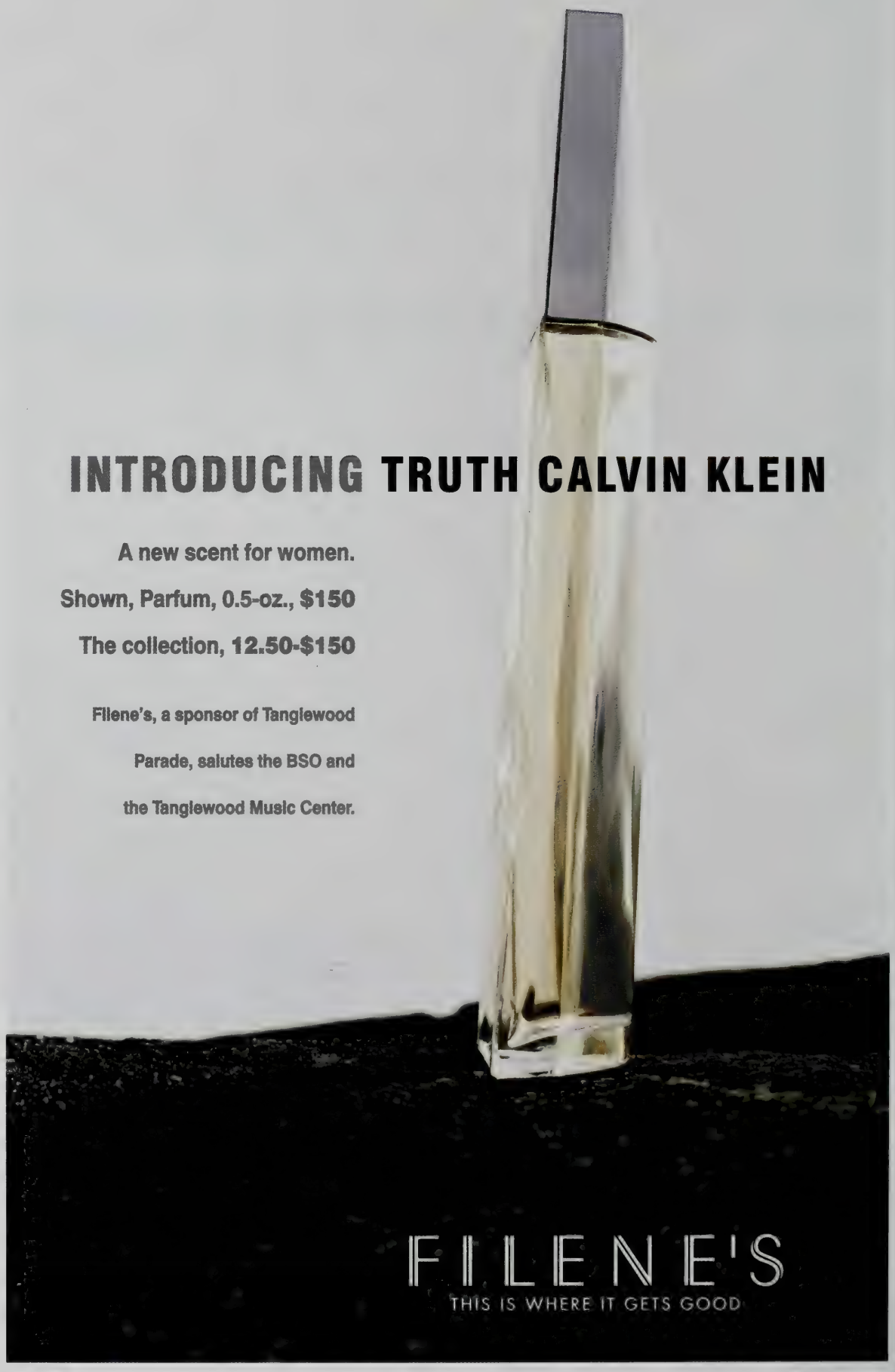

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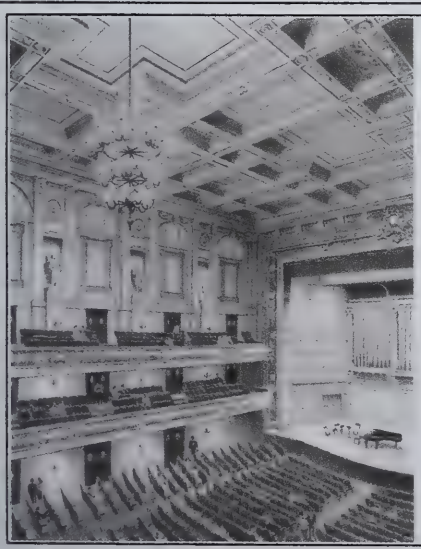
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Thursday, August 3, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

DANIEL BARENBOIM, piano

LISZT

Three Sonetti del Petrarca (from *Années de pèlerinage, deuxième année: Italie*)

Sonetto 47 del Petrarca: "Benedetto sia 'l giorno"
Preludio con moto—Ritenuto—Sempre mosso con intimo sentimento

Sonetto 104 del Petrarca: "Pace non trovo"
Agitato assai—Adagio

Sonetto 123 del Petrarca: "I vidi in gerra angelici costumi"
Lento placido—Sempre lento—Più lento

Après une lecture du Dante, fantasia quasi Sonata, S.161 (from *Années de pèlerinage, deuxième année: Italie*)

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ALBÉNIZ — *Suite Ibéria*, Book I

Evocación
El puerto
El Corpus en Sevilla

ALBÉNIZ — *Suite Ibéria*, Book II

Rondeña
Almería
Triana

Baldwin piano
Daniel Barenboim plays the Steinway piano.

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Notes

The tourist learns; the native absorbs—a distinction delightfully illustrated by our program's mementos of Italy and Spain, penned, respectively, by Franz Liszt (1811-1886) and his pupil Isaac Albéniz (1860-1909). A tourist generally confronts a nation through an agenda of its aesthetic or intellectual treasures, and indeed Liszt on his pilgrimage experiences Italian culture through the elite media of art and poetry (here, Petrarch and Dante). By contrast, the native's absorption is a matter of experiencing his or her own body rhythms in a widening ambit of personal contact, and Albéniz gives us Spain through the direct body pulsations of its populist regional dances. For both composers, an almost limitless keyboard mastery allowed creative imagination to soar without stint.

The first two volumes of **FRANZ LISZT**'s *Années de pèlerinage* ("Years of Pilgrimage") originated during his travels in Switzerland (1835-36) and Italy (1837-39). The Swiss volume ("First Year") initially reached print in 1841 and appeared in revised and expanded form in 1855; the Italian pieces ("Second Year") were published in 1858, with an appendix (called *Venezia e Napoli*) issued later.

Liszt's Petrarch Sonnets were among his very first art songs, evidently completed in 1838-39. It was inevitable, however, that this sovereign keyboard singer transcribe the sonnets as virtuoso piano pieces, and today one hears Liszt's solo keyboard treatments more often than the vocal versions (the same is the case with Liszt's celebrated *Liebestraum* and its song original). In Sonnet No. 47, "Blessed be the day, the month…the very spot where I was enthralled by two lovely eyes," the opening erotic rush prefigures the excited outbursts that will repeatedly grow out of the flowing lyric melody. Urgent and arresting in its preliminary gestures, No. 104, "I find no peace, yet I cannot make war," next delivers a chant at once hymnodic and recitative-like. The piano treatment of this theme rapidly grows profuse, clothing exalted chordal proclamations in extroverted ornament so glittering as to be garish (to be sure, Petrarch's diction is scarcely less hyperbolic than Liszt's). The close recaptures and deepens the opening mood of meditation. After a floated introduction, No. 123, "I saw on earth angelic grace," continues simply, almost playfully, and restatements of the main

melody give high-register hints of heavenly realms.

In December 1839, Liszt performed a "*Fragment nach Dante*" ("Fragment after Dante") in Vienna; this was almost certainly a preliminary version of the *Fantasia quasi Sonata: Après une lecture du Dante*—sometimes misleadingly called the "Dante Sonata"—which apparently reached its final form about ten years later. Liszt evidently felt that the *Divine Comedy*'s subject matter required the most imposing sounds he could muster; and his instrumental writing often goes beyond pianistic norms to evoke mammoth chorus-with-orchestra forces.

The score's bold opening has earned it a special place in the history books. Clangorous bells of hell outline the dissonant interval of the tritone—the dreaded "devil in music" for musicians of the Middle Ages and a primal source of tension for tonal music ever after. Soon Liszt arrives at a chromatic "weeping-wailing-gnashing-of-teeth" theme (marked *lamentoso* and *disperato* in its various appearances) keened over ultra-dense low-register sobs. The climactic reappearance of the tritone-bells leads to a third (salvation) theme, proclaimed *fortississimo* in huge chorale-like chords punctuated by descending-octave outbursts. Liszt then transforms the wailing melody into serene music of redemption. The chorale returns in lyric calm and, after a recitative, a view of heaven further transmutes the wail into a glistening *pianississimo* effusion. Demonry recrudesces, however, for evil is still to be exorcised. Even after the chorale thunders grandiloquently forth, the wailing theme oscillates between high-register elation and low-register grief, with triumph delayed until the last moment.

ISAAC ALBÉNIZ was a child prodigy, a virtuoso pianist who perfected his technique under Liszt, an instinctive impressionist modernist, and an intensive student of his native Spain's diverse folk music heritages. Through a grotesque quirk of fate, Albéniz contractually trapped himself into composing epigonally Wagnerian operas on pseudo-medieval verses by a wealthy English banker named Francis Money-Coutts. At last breaking free in his mid-forties, Albéniz planned twelve virtuoso piano pieces intended to display a comprehensive array of Spanish materials. Published in four volumes under the title *Iberia*, this collection is widely considered Albéniz's magnum opus. Volume I was premiered on May 9, 1906, at the Salle



Pleyel in Paris by the pianist Blanche Selva, who later gave the first performance of Volume II on September 11, 1907, in St. Jean de Luz.

Iberia's pieces typically begin with a dance pattern and later introduce a *copla* (vocal melody), but show considerable freedom and variety of form in their fine structure. Growing from a glum, minor-key melody, *Evocación* presently reaches a major-mode Andalusian song in the tenor register, which Albéniz clothes in a series of impressionistic colors and harmonies, now rich, now delicate.

El puerto takes us to Cadíz for lusty guitar-like cross-accents and piping melody swathed in florid skirls. *El Corpus en Sevilla*, an evocation of the Corpus Christi festival, unfolds as a puckish march approaching from the distance. As the processional reaches the church before us, bell-sounds peal out, yielding, surprisingly, to a meditative cantilena. Jubilation becomes unconfined in ardent song and dervish-dancing, before a final solemn midnight mass.

A *rondeña* is a type of *fandango* danced before a bride's window on her wedding night, featuring the regular alternation of 6/8 and 3/4 meters. Albéniz commences with a rhythmic, descending-scale theme. The *copla* is a spacious *Malagueña* marked by cross-rhythmed repeated notes. Following a "wrong key" false recapitulation, a modulating development culminates in a climax on the *Malagueña*. Back in the home key, the first theme combines with the *Malagueña* in a richly songful passage preceding the peaceful conclusion.

Alméría, taking its title from a Mediterranean seaport, begins with the rhythm of a sultry *tarantas* (a 6/8 pattern with two upbeats). Sustained chords subsequently introduce the *copla,* a broad arch of melody in the contrasting rhythm of the *jota*. The *tarantas* returns in massive chords with eruptive scale accompaniments. A climax leaves a residue of impressionistic haze, and in a rarefied, mysterious coda the *jota* and the *tarantas* both evaporate.

Triana presents Seville's Gypsies in a puckish, spiky dance on an obsessively repeated rhythm. A *copla* begins in ethereal colors and soon acquires luminous swirls of ornament. The initial dance returns, then combines joyously with the *copla* in a rich-textured climax.

—Benjamin Folkman

Benjamin Folkman, Gold Record-winning collaborator on the album "Switched-On Bach," is also a prominent New York-based lecturer and annotator whose articles have appeared in *Opera News*, *Stagebill*, *Performing Arts*, and other publications. He is also the President of the Tcherepnin Society, and the author-compiler of the forthcoming book *Alexander Tcherepnin: A Compendium.*

"Iberia": The Wonder of the Piano

Although the *Iberia* suite is not Albéniz's only legacy, it is certainly the most valuable, original, and transcendental. There are few works in music worth as much as *El Albaicin*, wrote Claude Debussy in 1913. Some decades later, Olivier Messiaen declared, "*Iberia* is the wonder of the piano and has a place—perhaps the highest—among the most brilliant stars for this absolute king of instruments." The critic Claude Rostand said, in 1950, "It is the masterpiece of Isaac Albéniz's masterpieces."

Through the twelve pieces that make up the four series of *Iberia*, Albéniz creates a magnificent evocation of an ideal Spain, and at the same time, the real Spain that he traveled and lived in from coast to coast. There is a particular fact I have never seen pointed out, which I think is important: everything Albéniz evokes in his "new impressions" relates to places or scenery he knew. In the staves, he absorbs the rhythmic strength and the fascinating colors of Spain, and in particular those of the south of the country; not without reason did the composer feel he was a colleague of the Spanish painters of the time: Rusiñol, Zuloaga, Regoyos, etc.

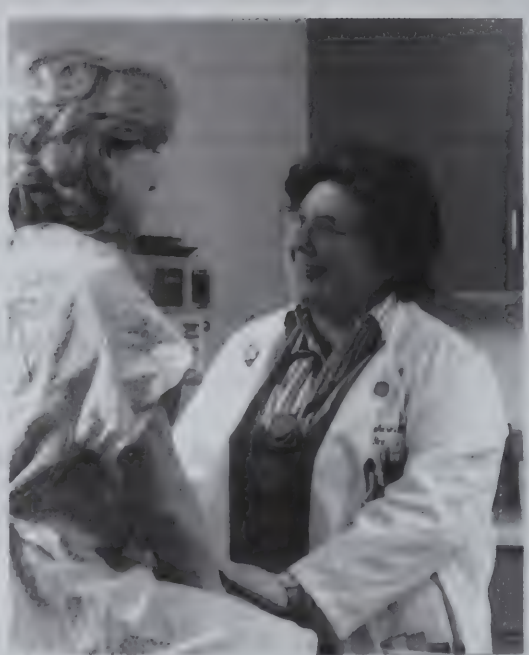
For all that, this incomparable *Iberia* which begins and, in many ways, is the height of Iberlian nationalist music, makes scarce use of popular airs, much the same way as Albéniz hardly ever gave in to the temptation to describe, narrate, or paint. Albéniz's Spain is essentially profound, despite the influence of Andalusian Baroque styles in its composition. There is no vertigo in its tempi, nor exaggeration in the dynamics. With regard to these aspects, it is useful to remember an anecdote told by the conductor André Messager to Francis Poulenc:

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> One afternoon, in Vincent d'Indy's house, Chabrier had played his *Rhapsody Spain* for Albéniz. The composers were very alike in certain aspects—their beards, the eternal cigar between their lips, their straightforwardness, truculence, generosity—yet, they were profoundly different. When Chabrier got up from the piano, after having played his wonderful Spanish-style piece with overwhelming passion, we saw Albéniz go to the piano to play his music even more calmly than usual, almost austerely.

Of Granada, Albéniz wrote, from his home in the Alhambra, to his friend Moragas,

> we should move away from the image that many people have of Granada, seeing it through the bailaoras (flemenco dancers) spreading the wide, starched swirl of the train of their cambric dresses. Granada is not that, friend Moragas, and the Granada I want to show to my Catalan countrymen should be, right now, exactly the opposite. I want Arab Granada, the one that is all art, the one which seems to me to be all beauty and feeling and which can say to Catalonia: Be my sister in art and my equal in beauty.

This is why Juan Ramón Jiménez wrote of Isaac Albéniz in deep, anti-picturesque tones:

> You who left my soul, with your sound, so often
> Clear and trembling,
> Take this wreath that I hang on your cypresses,
> Made of roses of my life.

Evocacíon, *El puerto*, and *Corpus Christi en Sevilla*

When Albéniz composed Iberia (1905-1908), his health had deteriorated. Moreover, according to his daughter, Laura Albéniz, her father never had a day when he did not suffer pain. Nobody realized this, because he had such a lively character, animated by his active, willing, passionate spirit. Undoubtedly, Albéniz's final effort stemmed from the deep-seated conviction that he was going to leave posterity a greater work than anything that had sprung from his imagination before. Indeed, in *Iberia*, each of the twelve pieces is a marvel, practically dedicated to Andalusia. At one time, he thought of including a piece on Valencia, which he was going to call *La Albufera*, and it is common knowledge that, to start with, *Navarra* was also composed as a part of the suite. Albéniz rejected both pieces as part of *Iberia*: the former never got further than the idea; the latter "because of its brazenly popular style," as he wrote to Joaquin Malats, the great pianist Albéniz always had in mind when he wrote his four series, and, of course, one of its very great performers. Blanca Selva (Brive, 1884—St. Armand, Tallende, 1942), the French pianist, must have been the first performer of the whole of *Iberia*, playing the pieces practically as soon as they were written.

The first series was performed in the Pleyel Hall on May 9, 1906, the second on September 11, 1907, in St. Jean de Luz. The third series was first played at the house of the



Princess of Polignac, in Paris, on January 2, 1908, and the fourth and final set in the Société Nationale de Musique, again in Paris, on February 9, 1909, three months before the composer died in Cambô-les-Bains.

The first series of *Iberia*, dedicated to Mme. Ernest Chausson, comprises *Evocacíon*, *El puerto*, and *El Corpus en Sevilla* (*Evocation*, *The Port*, and *Corpus Christi in Seville*). In its name and content, *Evocacíon* seems to be the ideal prologue to the collection. The first theme, something like a foretaste of the consequence of the ballad, takes us into the distinctive world of "distances" characteristic of the great Albéniz, through a calm, poetic, alert melody and magical harmonic combinations.

After the prologue to the beat of a *zapateado* and rather like a *tanguillo* (little tango) characteristic of Cadiz comes the joyous, bright, and radiant piece *El puerto*. This port is none other than Puerto de Santa Maria in the province of Cadiz. The possible traditional elements, if one cares to use the term, are, in any case, imaginary: the persistent rhythm and lively pace stop at the end in an evocation of the street criers, just as Argentina and Mariemma did when they danced it. Perhaps this was not the intention, but rather just a quick, attractive final relaxation.

El Corpus en Sevilla is, without a doubt, the most descriptive piece in *Iberia*, with the slow beat of the drums, the original combination of the *saeta* (popular, spontaneous song sung during religious processions) with the particularly Spanish *tantam erga* and the use of the *tarará*, a literal quote from folklore, which, although it hails from Castile in central Spain, has been adopted in the Corpus processions in Seville. The atmosphere of a great festival is captured by the free variations and the piano part that, as Messiaen said, was the only one that could be orchestrated. The procession moves away, night falls, and the sound and movement fade into a very soft vibrato.

Rondeña, *Almería*, and *Triana*

Rondeña, *Almería*, and *Triana* make up the second series. An amalgamated rhythm, very common in Spanish music where 3/4 and 6/8 time are used, runs through the whole of *Rondeña*. The title could indicate an evocation of the ancient city of Ronda, in the province of Málaga, where Rilke was to live in 1913, or it could also refer to a form of flamenco singing derived from the fandango. Again, we must avoid the temptation to see a scholarly version of folklore in Albéniz's music. He has enough with cadences or glimpses of traditional songs and dances. Everything else is pure imagination. Not even the most finicky ethnologists have been able to pick apart *Iberia* as they consistently did with Falla's work.

With great coherence, after *Rondeña* the composer places *Almería*, imbued with the same stylistic and ideological framework, despite the apparent differences. Moreover, if *Rondeña* can be defined as the interplay between peaceful and lively rhythms, *Almería* spreads out before us as suggestively as, in another ambit, Debussy's impressions, to draw out the long song of the nonchalant ballad.

The explosion of *Triana* comes as a contrast, evoking the Sevillian neighborhood on the other bank of the river Guadalquivir. The piece makes use of a popular type of flamenco song called *seguidillas sevillanas*, or simply *sevillanas*. The first part develops the rhythm with great gusto, while in the second the lilting song appears. The development, based on these two elements, becomes very complex and interesting and, naturally, rather difficult. The problem posed for the performer is how to play it correctly without overloading the sense of the work, which is amusing, sparkling, and has a hidden rhythm of castanets. Joaquín Malats gave a preview performance of *Triana* in Madrid, where its success obliged him to play it again as an encore, and the same happened in Barcelona shortly afterwards.

"We passionately applauded your *Triana*," wrote Breton, "You are on the right path."And the pianist Malats enthused, "Everyone says the same: *Triana* is adorable." Triana is not a bravura work, as quite a few pianists think, but one of grace and nuance. Albéniz only included indications at the end, and the final page is full of notes such as "gracefully," "sonorous but not very loud," "very sweet and nonchalant," "calmly and without hurrying," and "singing."

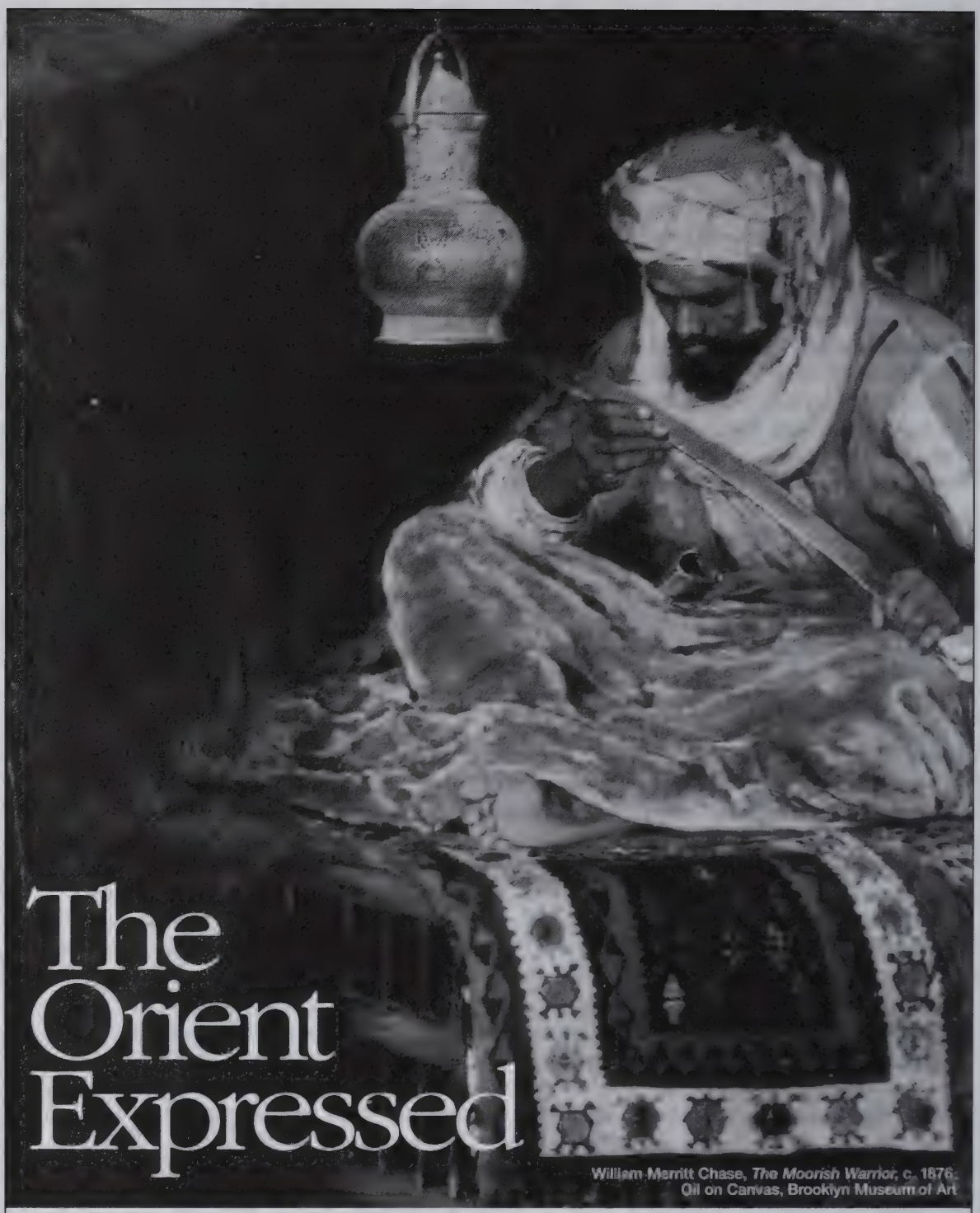
—Enrique Franco

GUEST ARTIST

Daniel Barenboim



Pianist-conductor Daniel Barenboim is music director of the Chicago Symphony Orchestra, and artistic director and general music director of the Deutsche Staatsoper Berlin. Throughout the year 2000, Mr. Barenboim commemorates fifty years of professional performance with worldwide celebrations and performances in Chicago, New York, Berlin, and Buenos Aires. His Chicago appearances showcase his multi-faceted career as teacher, chamber musician, orchestra and opera conductor, and musical collaborator, featuring joint performances with Pierre Boulez, Radu Lupu, Plácido Domingo, Itzhak Perlman, Yo-Yo Ma, and Pinchas Zukerman. In New York, Carnegie Hall honors the anniversary by presenting fifteen concerts and "The Daniel Barenboim Workshop for Pianists and Conductors" as part of the 2000 "Perspectives: Daniel Barenboim" series. Daniel Barenboim was born in Buenos Aires in 1942. He began piano lessons at five with his mother and continued with his father, who remained his only other teacher. He made his debut in Buenos Aires in 1950 at age seven, subsequently receiving his general education in Israel, where the family moved in 1952. He was greatly influenced by Arthur Rubinstein and Adolf Busch as well as by Edwin Fischer and Wilhelm Furtwängler, whom he met in Salzburg. He attended Igor Markevitch's conducting classes in Salzburg and studied harmony and composition with Boulanger in Paris. Barenboim debuted as a pianist in Vienna and Rome in 1952, in Paris in 1955, in London in 1956, and in New York in 1957 with Leopold Stokowski. Having begun recording in 1954, he recorded the Beethoven concertos in the 1960s with Klemperer, the Brahms concertos with Barbirolli, and the complete Mozart concertos as soloist and conductor with the English Chamber Orchestra, with which he established a close relationship in 1965 and with which he played numerous concerts in England, the United States, and Japan. He made his conducting debuts in London with the New Philharmonia Orchestra in 1967, in Berlin in 1969, and in New York soon after that. His chamber music collaborators have included his late wife, cellist Jacqueline du Pré, as well as Gregor Piatigorsky, Itzhak Perlman, and Pinchas Zukerman, among others. As a Lieder accompanist he has performed extensively with Dietrich Fischer-Dieskau. Between 1968 and 1970, Mr. Barenboim served as artistic director of South Bank Music in London. He was director of the Israel Festival until 1973 and from 1975 to 1989 was music director of the Orchestre de Paris, placing special emphasis on contemporary music by programming works of Boulez, Lutosławski, Berio, Henze, and Dutilleux. He also founded the chorus of the Orchestre de Paris. Mr. Barenboim first conducted opera in 1972 at the Edinburgh Festival. He has been associated with the Bayreuth Festival since 1981, leading performances there of *Tristan und Isolde*, *Parsifal*, and the *Ring*. In 1982 he created a Mozart festival with the Orchestre de Paris, leading performances of *The Magic Flute*, *The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte* as well as Mozart's orchestral works. In recent years he has established close relationships with the Berlin Philharmonic and the Vienna Philharmonic. Mr. Barenboim has made several videos, including the final eight Mozart piano concertos with the Berlin Philharmonic, Beethoven and Mozart piano sonatas, major works by Liszt, and the Brahms violin sonatas with Itzhak Perlman. His opera videos include the complete *Ring* at Bayreuth, as well as *Parsifal* and *Wozzeck* with the Deutsche Staatsoper Berlin. Recent recordings with the Chicago Symphony include an all-Falla disc with Jennifer Larmore and Plácido Domingo, Brahms's Violin Concerto and Violin Sonata No. 3 with Maxim Vengerov, Tchaikovsky's Symphony No. 6, Mahler's Symphony No. 5, and Brahms's Double Concerto with Itzhak Perlman and Yo-Yo Ma, all on Teldec. In 1995 he released a recording of tangos, *Mi Buenos Aires Querido: Tangos Among Friends*, with Rodolfo Mederos and Héctor Console. A tribute to Duke Ellington, *Ellington Among Friends*, was released in October 1999. Mr. Barenboim conducted the Boston Symphony Orchestra several times at Tanglewood and Symphony Hall between 1969 and 1972. He has appeared twice previously as piano soloist with the orchestra, in a December 1986 Pension Fund concert in Boston and this past weekend at Tanglewood.



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VICTOR ROMANUL, violin
(Copland; 1st violin in Shostakovich Quartet No. 1)
VALERIA VILKER KUCHMENT, violin
(1st violin in Shostakovich Quartet No. 8)
MICHAEL ZARETSKY, viola
JONATHAN MILLER, cello

Marking the Centennial of Aaron Copland's Birth

COPLAND — *Elegies*, for violin and viola (1932)

Marking the 25th Anniversary of Shostakovich's Death

SHOSTAKOVICH — String Quartet No. 1 in C, Opus 49
- Moderato
- Moderato
- Allegro molto
- Allegro

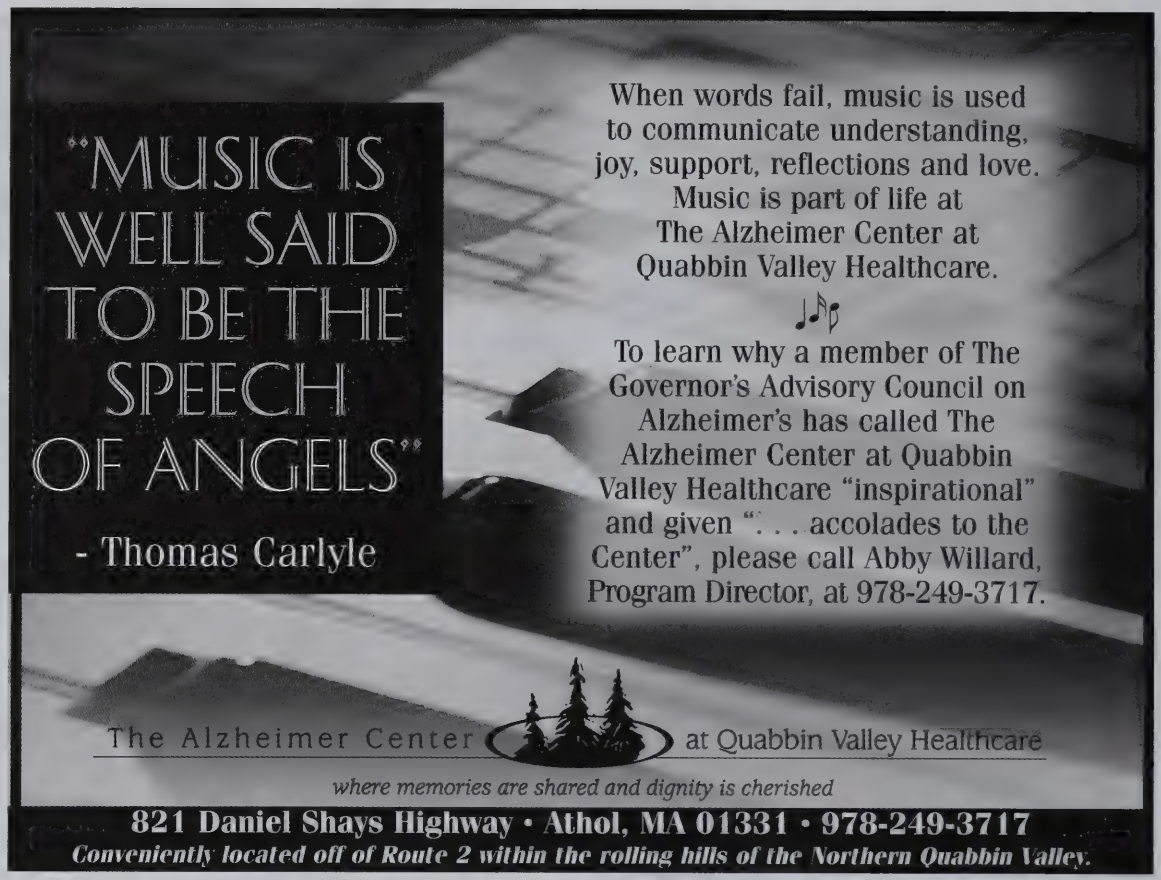
SHOSTAKOVICH — String Quartet No. 8 in C minor, Opus 110
- Largo—
- Allegro molto—
- Allegretto—
- Largo—
- Largo

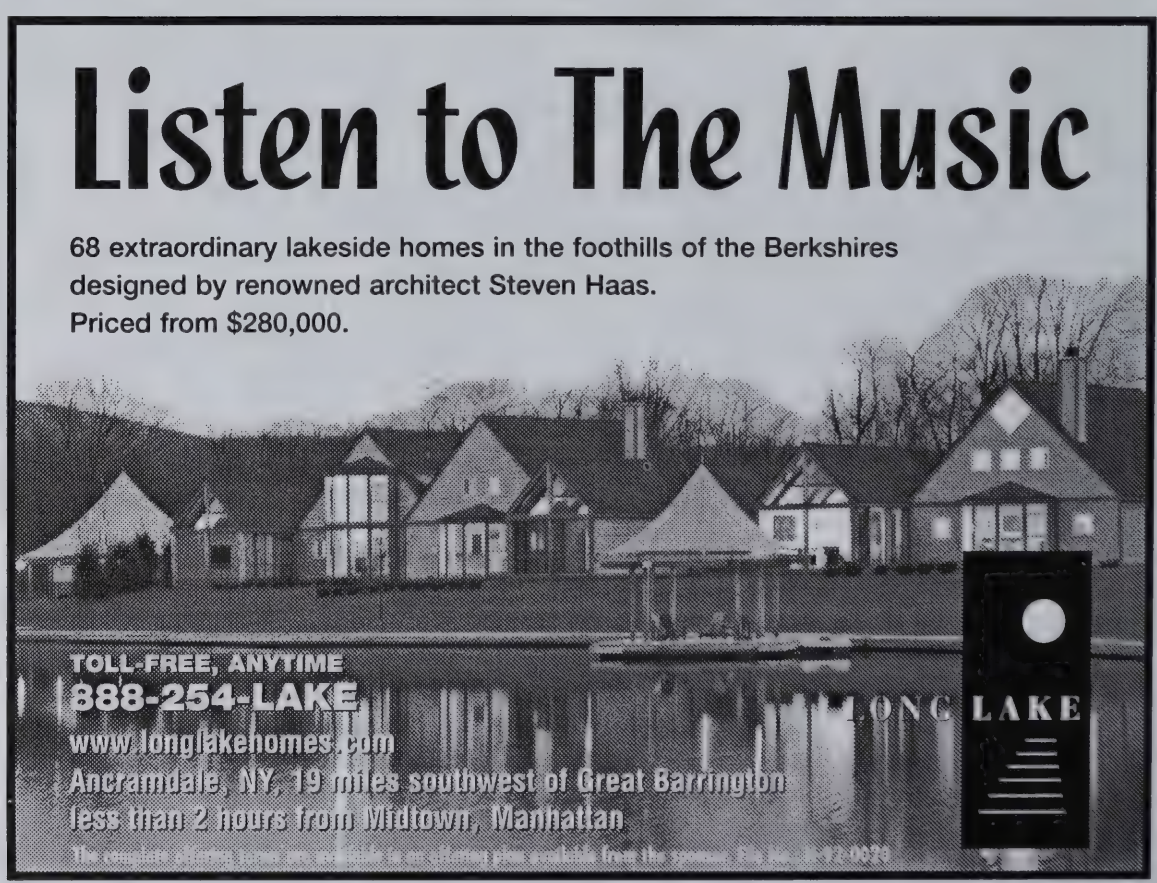
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Notes

Exactly twenty-five years ago, I learned of the death (on August 9, 1975) of Soviet/Russian composer **DMITRI SHOSTAKOVICH** (1906-1975) while sitting in a dingy Prague café over my morning coffee. Russians were hardly popular in Czechoslovakia then, not long after Soviet tanks rolled in to crush the Prague Spring, but official newspapers prominently featured the story. At the time, my knowledge of Shostakovich's work was limited, but I had become obsessed in college with Leonard Bernstein's recording of the Fifth Symphony. The alternating moments of ironic exuberance and black anguish puzzled and overwhelmed me—just as they had overwhelmed so many others since the symphony's dramatic premiere in 1937.

When Shostakovich died, he was regarded at home and in the West as a loyal Soviet citizen and artist. In his official obituary, a long list of ideological heavyweights pulled out all the rhetorical stops in glorifying this reclusive and painfully high-strung composer as a "true


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son of the Communist Party, a prominent social and civic figure, an artist-citizen who devoted his entire life to the development of Soviet music, to the ideals of socialist humanitarianism and internationalism, and to the struggle for peace and friendship between peoples." Despite his frequent and bruising conflicts with Party bureaucrats and censors, notably over his opera *Lady Macbeth of the Mtsensk District*, most Soviet citizens considered Shostakovich a model Communist, and proof of their country's cultural and ideological superiority.

Or was he?

Today, in the upside-down new world of post-Soviet Russia, twenty-five years after a hero's burial in Novodevichy Monastery, Shostakovich's real feelings about the totalitarian regime under which he lived his entire adult life appear at the very least ambivalent. Far from being a loyal Communist and a musical apologist for Stalinism, it seems he loathed the Great Leader and his tasteless toadies. Far from appreciating his titles and medals, Shostakovich—numerous books have now shown—was actually a cowardly, embittered, Chekhovian figure profoundly uncomfortable with his role as the Kremlin's official composer but lacking the moral strength to rebel.

Just how Shostakovich dealt with Soviet reality and the cultural commissars would interest us not at all, of course, if he hadn't written so much brilliant and enduring music. And some of the most astonishing music that Shostakovich created was his cycle of fifteen string quartets. If his fifteen symphonies trace the evolution (at times highly inconsistent) of the composer's "public face," then the fifteen quartets tell a different, much more intimate story. Begun in 1938, on the eve of the war that would drastically alter the fate of the young Shostakovich and his even younger country, the cycle was concluded thirty-six years later in 1974, amid personal and national disillusionment.

By the time Shostakovich completed his **String Quartet No. 1 in C**, he was already the precocious and world-famous composer of five symphonies, two operas, three ballets, ten film scores, music for eight theatrical productions, and a piano concerto. In a 1937 interview, Shostakovich vowed to devote more attention to chamber music, which had long been neglected by Soviet composers. His First String Quartet was completed quickly, in just over six weeks. "The quartet is one of the most challenging genres in music," he commented later. "I began writing it without any particular thoughts or feelings in mind. I wrote the first page as a kind of exercise in quartet form, not thinking about finishing it or having it performed at any particular time. But then I got very involved in my work. In composing it, I strove to convey images of childhood—naïve, bright, springtime moods. One should not search for any special profundity in it." The Glazunov Quartet gave the First Quartet's premiere in Leningrad on October 10, 1938.

Emotionally and musically, the tragic **String Quartet No. 8 in C minor**, written twenty-

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Tanglewood, August 9, 1975—Word of Shostakovich's death reached Tanglewood just shortly before the composer's compatriot Mstislav Rostropovich led the Boston Symphony Orchestra in Shostakovich's Symphony No. 5 that very evening.

two years later, bears little resemblance to the lighthearted First. Composed near Dresden in three remarkably intense days of work, the Eighth is also one of the most eloquent and moving statements of the composer's schizophrenic feelings about his role as an "official" Soviet artist and private citizen. Officially, Shostakovich dedicated the Eighth "To the Memory of the Victims of Fascism" and said that it was written in tribute to those who had suffered at the hands of the Nazis. Privately, however, he denied that the quartet had anything to do with fascism, being instead a self-referential work of musical autobiography.

What lends the Eighth its highly personal character is, above all, the obsessive repetition (from the opening bars of the first movement to the closing bars of the last) of the composer's musical signature "D-S-C-H" (D, E-flat, C, B). This motif is intertwined with symbolically important self-quotations from numerous other works, including the symphonies Nos. 1, 5, 10 and 11; *Lady Macbeth of Mtsensk*; the First Cello Concerto; the Second Piano Trio, and the execution scene from the film score for *The Young Guard*. The citation of a well-known (to Russian audiences) nineteenth-century prisoners' folk song, *Tortured by Cruel Imprisonment* (*Zamuchen tyazhyoloi nevolei*), heightens the requiem-like atmosphere of the fourth movement.

As the most prominent American composer of Shostakovich's generation, **AARON COPLAND** (1900-1990) took a keen interest in his Soviet contemporary, although he several times remarked that he preferred the music of Sergei Prokofiev to that of Shostakovich. Shostakovich and Copland met—under highly official circumstances—once in the United States (in 1949) and once in the USSR (in 1960). Copland composed numerous significant chamber works, but unlike Shostakovich, he never completed a single *bona fide* string quartet. The two ***Elegies*** for violin and viola were composed in Mexico in 1932, and were performed in 1933 in New York by Charlotte Karman and Ivor Karman. In 1935, Copland incorporated some of the material from the first of the pieces into the fourth movement of *Statements* for orchestra and "withdrew" the original *Elegies*, which remained unpublished.

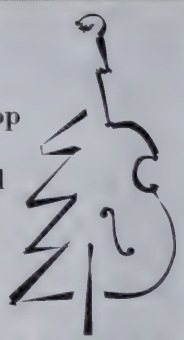
—Harlow Robinson

Harlow Robinson has written and lectured on music, film, and the performing arts for the *New York Times*, the *Los Angeles Times*, *Opera News*, *Dance*, *Musical America*, *Stagebill*, the Boston Symphony, the New York Philharmonic, Lincoln Center, and the Metropolitan Opera Guild, and is the author of biographies of Sergei Prokofiev and Sol Hurok. Professor of Modern Languages and History at Northeastern University, he is currently at work on a history of Soviet music for Chicago Review Press. Mr. Robinson wrote the liner notes for BSO violist Michael Zaretsky's recent recording of music by Shostakovich, Glinka, and Jakoulov.

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ARTISTS

Violinist **Victor Romanul** joined the Boston Symphony at the beginning of the 1992 Tanglewood season and was an assistant concertmaster of the BSO for two years beginning in April 1993. Mr. Romanul began performing at the age of seven. His first teacher was Alfred Krips, former associate concertmaster of the Boston Symphony. He was soloist in Beethoven's Triple Concerto at eleven, and in the Brahms Violin Concerto at thirteen. Subsequently he studied with Ivan Galamian, former BSO concertmaster Joseph Silverstein, and Jascha Heifetz. In 1979 Mr. Romanul won the Pierre Mayer Award for Most Outstanding String Player at the Tanglewood Music Center. In 1981, at twenty-one, he joined the Pittsburgh Symphony as associate concertmaster, a position he held for six years, leaving that orchestra in 1987 to perform as a chamber music and solo artist. Mr. Romanul is on the faculty of the Boston Conservatory of Music, where he teaches violin, chamber music, and string pedagogy. Recent activities have included the world premiere of John Clement Adams's Violin Concerto, as well as numerous chamber music concerts and solo recitals.

Valeria Vilker Kuchment graduated from the Tchaikovsky Conservatory in Moscow, where she was a student of Yuri Yankelevich; upon finishing her studies she became a faculty member at the Tchaikovsky Conservatory College. Ms. Vilker Kuchment was a prizewinner in a number of international violin and chamber music competitions, including the International Competition at Prague, and at Munich, where she was awarded first prize. She has appeared as recitalist, soloist, and in chamber music throughout the former Soviet Union, Poland, Germany, and Czechoslovakia. Since coming to the United States in 1975 she has performed throughout the country, including a solo appearance with the Boston Pops Orchestra, and winning critical acclaim for her appearances in Washington, Boston, and at Lincoln Center in New York. She has also been first violinist for the Apple Hill Chamber Players, and concertmaster of SinfoNova, the Harvard Chamber Orchestra, the Handel and Haydn Society, and the Boston Philharmonic. Ms. Vilker Kuchment joined the Boston Symphony Orchestra at the beginning of the 1986-87 season. A faculty member at the New England Conservatory of Music, the Longy School of Music in Cambridge, the Tanglewood Music Center, and the Boston University Tanglewood Institute, she has recorded for Melodiya, Sine Qua Non, and Sonora Productions.

Born in the Soviet Union in 1946, violist **Michael Zaretsky** studied originally as a violinist at the Central Music School in Moscow and at the Music College of the Moscow State Conservatory. In 1965 he continued his education as a violist at the Moscow State Conservatory. In 1972 Mr. Zaretsky immigrated to Israel, where he became principal violist of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Israeli Radio. In 1973 he auditioned for Leonard Bernstein, who helped him obtain an immigration visa to the United States and brought him to Tanglewood. There, while a Fellow of the Tanglewood Music Center, he successfully auditioned for the BSO, which he joined that fall. An established soloist and chamber musician, Mr. Zaretsky has been soloist with the Boston Pops Orchestra and other orchestras in North America. Elected to the Pi Kappa Lambda Chapter of the National Music Honor Society for his achievement in teaching, he currently teaches at the Boston University School of Music and the Longy School of Music. For the new Artona label, Mr. Zaretsky has recorded music for viola and piano by Shostakovich, Glinka, and Jakob Jakulov with pianist Xak Bjerken. Also for that label he has recorded a Bach album, and, for release this fall, the two Brahms viola sonatas and songs for contralto, viola, and piano.

After attending Pablo Casals' master class at the University of California at Berkeley, **Jonathan Miller** chose to abandon his study of literature there and devote himself completely to the cello, training with Bernard Greenhouse of the Beaux Arts Trio and studying also with Raya Garbousova, Leonard Rose, Harvey Shapiro, and Edgar Lustgarten. Before joining the Boston Symphony in 1971, he appeared widely as recitalist, in chamber music, and as soloist with orchestra. A winner of the Jeunesses Musicales auditions, he toured the United States twice with the New York String Sextet and appeared as a member of the Fine Arts Quartet. Mr. Miller is music director of the Boston Artists Ensemble, which he founded in 1980 and which has received grants from the National Endowment for the Arts and the Massachusetts Council for the Arts. He has taught at the New England Conservatory and the Boston University Tanglewood Institute, and is currently on the faculty of the Boston Conservatory of Music. In June 1990, at the invitation of Mstislav Rostropovich, he appeared as soloist at the American Cello Congress. More recently he was invited to perform music of Bach and Janáček at the 1996 Cello Congress. Currently he is cellist of the Gramercy Trio, which made its New York debut this past April.


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ALL-TCHAIKOVSKY PROGRAM

Symphony No. 6 in B minor, Opus 74, *Pathétique*
- Adagio—Allegro non troppo
- Allegro con grazia
- Allegro molto vivace
- Finale: Adagio lamentoso

INTERMISSION

Piano Concerto No. 1 in B-flat minor, Opus 23
- Allegro non troppo e molto maestoso—Allegro con spirito
- Andantino semplice—Prestissimo—Tempo I
- Allegro con fuoco

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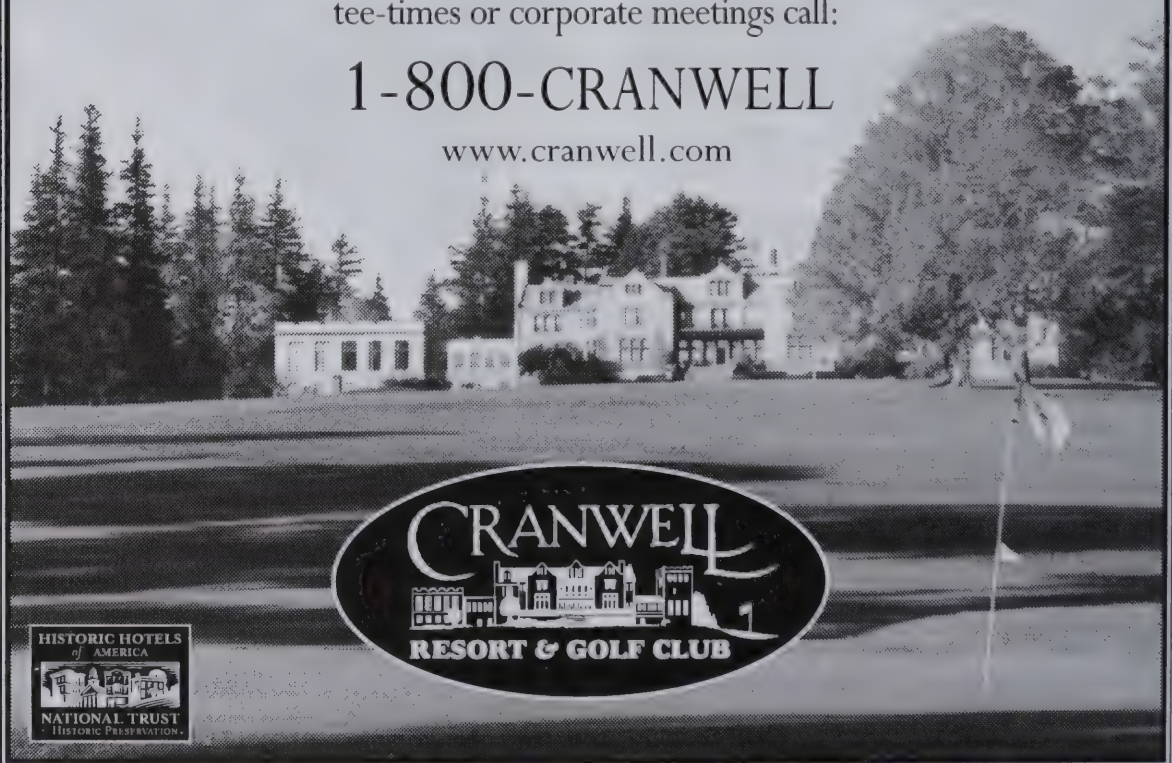


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NOTES ON THE PROGRAM

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

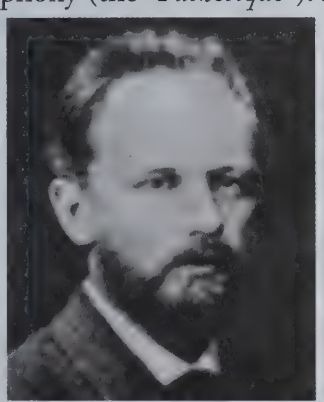
Symphony No. 6 in B minor, Opus 74, *Pathétique*

First performance: October 28, 1893, St. Petersburg
First BSO performances: December 1894, Emil Paur cond.
First Tanglewood performance: August 13, 1938, Serge Koussevitzky cond.
Most recent Tanglewood performance: August 29, 1998, Mstislav Rostropovich cond.

Piano Concerto No. 1 in B-flat minor, Opus 23

First performance: October 25, 1875, Boston Music Hall, B.J. Lang cond., Hans von Bülow, piano
First BSO performances: February 1885, Georg Henschel cond., B.J. Lang, piano (though this was preceded by a performance just of the first movement on March 15, 1883, in Fitchburg, MA, with the same conductor and soloist)
First Tanglewood performance: July 29, 1947, Serge Koussevitzky cond., Ella Goldstein, piano
Most recent Tanglewood performance: July 15, 1994, Mariss Jansons cond., André Watts, piano

None of Tchaikovsky's many works have become more encrusted in legend, controversy, and fanciful biographical speculation than the First Piano Concerto and the Sixth Symphony (the "*Pathetique*"). As it happens, they also neatly frame the period of Tchaikovsky's creative maturity. When Tchaikovsky completed the First Concerto in early 1875, he was a young man of thirty-four whose reputation was just beginning to grow, mainly on the basis of his first three symphonies and the fantasy-overture *Romeo and Juliet*. Eighteen years later, in 1893, when he completed the Sixth Symphony, Tchaikovsky was fifty-three years old and the reigning monarch of Russian music, fêted at home and abroad for operas like *Eugene Onegin* and *The Queen of Spades*; the ballets *Swan Lake, Sleeping Beauty*, and *The Nutcracker*; and his orchestral masterpieces, the Symphonies Nos. 4 and 5. Audiences and critics were expecting even greater work to come. But at its height, Tchaikovsky's career came to a sudden and tragic end when he died of cholera on November 6, 1893, just nine days after the premiere of his Sixth Symphony in St. Petersburg.



What the early First Piano Concerto and the late Sixth Symphony have in common musically is a bold, subjective, Romantic, and highly theatrical approach to conventional forms. So bold, in fact, that critics and audiences were initially unsettled and divided in their response.

In the case of the **Piano Concerto No. 1**, the celebrated and lengthy first movement (Allegro non troppo e molto maestoso), with its awesome rolled chords entering in the piano part in the sixth measure against a majestic melody in the strings, created the greatest sensation. Some, including influential pianist Nikolai Rubinstein, Tchaikovsky's model and mentor, denounced the concerto as "trivial" and vulgar, and accused the deeply wounded Tchaikovsky of shameless grandstanding in the solo part. (This famous incident has assisted countless biographers and filmmakers in creating a highly embroidered martyr-like portrait of a sadly misunderstood creative genius.) But the volatile and impulsive Tchaikovsky refused to change a note—at least initially. Subsequently, the First Concerto became a favorite vehicle of piano virtuosi. Among them was the American Van Cliburn, whose fabled performance of the piece—and on Russian soil, no less—

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helped win him First Prize in the First International Tchaikovsky Competition in Moscow in April 1958, one of the defining events of the Cold War era.

Curiously, the First Piano Concerto had its world premiere in Boston, on October 25, 1875, with the German pianist and conductor Hans von Bülow (1830-94) as soloist. Bülow's early promotion of Tchaikovsky's music was important, for he was connected to some of the most influential figures in European musical life as the husband of Franz Liszt's daughter Cosima. Bülow informed Tchaikovsky of the concerto's success in what may have been the first cablegram ever sent from Boston to Moscow. By some accounts, the public reaction was so enthusiastic that Bülow was compelled to repeat the finale. In his seminal *Tchaikovsky: A Biographical and Critical Study*, David Brown suggests that Tchaikovsky may have allowed the concerto's premiere to occur in such a remote and (at the time) provincial locale because Rubinstein's criticism had shaken his confidence and he wanted to try out the piece far away from Moscow's wagging tongues.

Besides the slam-bang introduction that has become Tchaikovsky's calling card, the First Concerto features three attractive borrowed tunes. The first is a Ukrainian folk song that Tchaikovsky noted down while staying with his sister in the Ukraine: "Oh, caw, caw, black raven." It serves as the first subject of the first movement, after the introduction (whose strong original theme, strangely enough, disappears after the opening section). In the second movement, Tchaikovsky uses a French *chansonette* (*"Il faut s'amuser, danser et rire"*). In the concerto's finale, Tchaikovsky turns to another Ukrainian tune for the first subject, a round dance ("Come, come, Ivanka") taken from a collection of Ukrainian folk songs published in 1872.

In the case of the **Sixth Symphony** it was the last movement, with its descriptive and poetic tempo marking of "Adagio lamentoso," that confused and impressed the composer's contemporaries. Instead of bringing the symphony to a triumphant and affirmative conclusion (as he had done in the Fourth and Fifth), Tchaikovsky here ends with a whisper of what sounds like unbounded grief and resignation. Descending figures in the lower strings fade away (*pppp*) to near inaudibility. The emotional impact is only magnified by the juxtaposition with the preceding third movement (Allegro molto vivace), dominated by a rousing, even nationalistic, march whose assertive climax frequently fools audiences into thinking that the piece has ended.

Much ink has been spilled in attempting to determine the precise connection between the score of the Sixth Symphony and various aspects of Tchaikovsky's autobiography. "Was this last symphony a kind of musical suicide note, a personal requiem, as was widely believed after the second, posthumous performance?" asks musicologist Timothy Jackson in the recently published Cambridge Music Handbook on the *Pathétique*. For many years, scholarly interpretation of the Sixth Symphony has been focused on differing views over how Tchaikovsky regarded his now well-known homosexuality. Did he feel deep self-loathing over his apparently active sex life, or did he, as some believe, accept his inclinations? And even more important: did Tchaikovsky intentionally drink a glass of cholera-infected water in order to commit suicide because he feared his semi-secret homosexual life was about to be publicly exposed?

By its nature, music remains an ambiguous and abstract medium, and the score of the Sixth Symphony provides no clear answers to these questions. Tchaikovsky also remained oddly reticent about the exact "meaning" of the Sixth Symphony. Although he told friends that the symphony did have a program, he failed to describe it in words as he had for the Fourth and Fifth. The hypothesis that the secret program was tied to his homosexuality seems to be supported by Tchaikovsky's dedication of the Sixth Symphony to his twenty-one-year old nephew Vladimir ("Bob") Davydov, with whom the composer was known to have long been infatuated. Recent research also indicates that it was Tchaikovsky himself, and not (as was long believed) his brother Modeste, who

came up with the descriptive title of "*Pathétique*"—indicating that the composer always envisioned the work as being connected with his inner emotional and erotic life.

And yet one does not need to know anything of the autobiographical subtext to enjoy and marvel at the purely technical mastery of the Sixth Symphony. There are many amazing moments: the incorporation of a quotation from the Russian Orthodox Requiem in the first movement; the operatic second theme of the first movement; the ingeniously "off-center" 5/4 waltz of the second movement; the relentless military force of the third-movement march. Created on the eve of his death and not long before the 1917 Bolshevik Revolution would sweep away the aristocratic world he adored, the *Pathétique* is a finely crafted requiem not only for Tchaikovsky, but also for imperial Russia.

—Harlow Robinson

Harlow Robinson is the author of biographies of Sergei Prokofiev and Sol Hurok, and editor and translator of *Selected Letters of Sergei Prokofiev* (Northeastern). His articles and essays have appeared in the *New York Times*, *Los Angeles Times*, *Musical America*, *Musical Quarterly*, *Opera News*, *Opera Quarterly*, *Dance*, and *Stagebill*. A frequent lecturer for the Boston Symphony, Lincoln Center, New York Philharmonic, and Metropolitan Opera Guild, Mr.Robinson is Professor of Modern Languages and History at Northeastern University. He is currently at work on a history of Soviet music for Chicago Review Press.

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GUEST ARTIST

Van Cliburn



On July 2, 1989, thirty-one years after his triumph at the First Tchaikovsky International Piano Competition, Van Cliburn appeared in the Great Hall of the Moscow Conservatory. This trip to the Soviet Union, which also included performances in Leningrad, was one of the first triumphs marking Van Cliburn's return to the concert stage following an extended sabbatical. Beginning with a performance at the White House State Dinner honoring the Soviet Union's General Secretary, Mikhail Gorbachev, in December 1987, Mr. Cliburn went on to play for the opening of Carnegie Hall's 100th Anniversary Season with the New York Philharmonic under Zubin Mehta, for the gala opening of the Morton H. Meyerson Symphony Center in Dallas, for the dedication of the Lied Center for the Performing Arts in Lincoln, Nebraska, and the Bob Hope Cultural Center in Palm Springs, California. Subsequent appearances have included a performance with the Nashville Symphony on the occasion of its fiftieth anniversary, tours of Japan in 1996 and 1997, and performances with the Columbus Symphony, Oklahoma City Philharmonic, Boston Symphony, Philadelphia Orchestra, and with the San Jose, Oregon, San Antonio, Austin, Seattle, Delaware, Fort Worth, and National symphony orchestras. He also appeared at the opening of the Nancy Lee and Perry R. Bass Performance Hall in Fort Worth in 1998. To coincide with his return to the stage, RCA Victor reissued several of Mr. Cliburn's classic recordings in the eight-disc "The Van Cliburn Collection," including Tchaikovsky's Piano Concerto No. 1 and Rachmaninoff's Third Concerto with Kiril Kondrashin, Rachmaninoff's Piano Concerto No. 2 with Fritz Reiner, Prokofiev's Third Concerto with Walter Hendl and the Chicago Symphony, Brahms's Second Concerto, and Rachmaninoff's *Rhapsody on a Theme of Paganini*. In addition he has toured the country, appeared on numerous television shows, and was featured in an A&E documentary, "Van Cliburn, Concert Pianist." Van Cliburn skyrocketed to fame in 1958 during the height of the Cold War when he conquered the heart of the Russian people as winner of the First International Tchaikovsky Competition in Moscow. This achievement became front-page news; he received a ticker-tape parade in New York City (the only classical musician to have received such an honor), returned to the Soviet Union many times to give concerts at the invitation of then Premier Khruschev, and recorded the first classical record ever to go platinum, his Tchaikovsky Concerto No. 1. For the next two decades his demanding performance schedule took him to virtually every major orchestra and venue. He has also performed for every United States president since Truman, and for royalty and heads of state from countries worldwide. He established the renowned Van Cliburn International Piano Competition in 1962. Van Cliburn made his orchestra debut at the age of twelve with the Houston Symphony after winning first prize in a statewide competition for young pianists in Texas. He subsequently won the prestigious Edgar M. Leventritt Foundation Award in 1954, leading to acclaimed performances with the New York Philharmonic under Dimitri Mitropoulos and with other major American orchestras. Mr. Cliburn was born in Shreveport, Louisiana, and began studying piano at age three with his mother, Rildia, a pupil of Arthur Friedheim (who had been a pupil of Liszt). His mother continued to be his only teacher until he entered the Juilliard School at age seventeen; there he studied with Rosina Lhévinne. In addition to the competition that bears his name, Van Cliburn has consistently recognized the need to nurture young, talented artists and has established many scholarships and funds to contribute to music education, including scholarships to Juilliard, the Cincinnati Conservatory, Texas Christian University, Louisiana State University, the Franz Liszt Academy in Budapest, and the Moscow and Leningrad (St. Petersburg) conservatories, among others. For many years he served as a Trustee for the Interlochen Arts Academy, where he established scholarships and built the Van Cliburn Scholarship Lodge, rental fees for which generate additional scholarship funds. Van Cliburn is the recipient of numerous honors, including many honorary degrees from such schools as the Moscow Conservatory and Juilliard School, the first Distinguished Artist Award from Michigan's University Musical Society, and the Classical Music Broadcasters Association's Arturo Toscanini Award. Van Cliburn made his Boston Symphony debut in October 1958 and his Tanglewood debut in August 1963. He appeared with the orchestra most recently in July 1998 at Tanglewood, as soloist in Rachmaninoff's Piano Concerto No. 2.

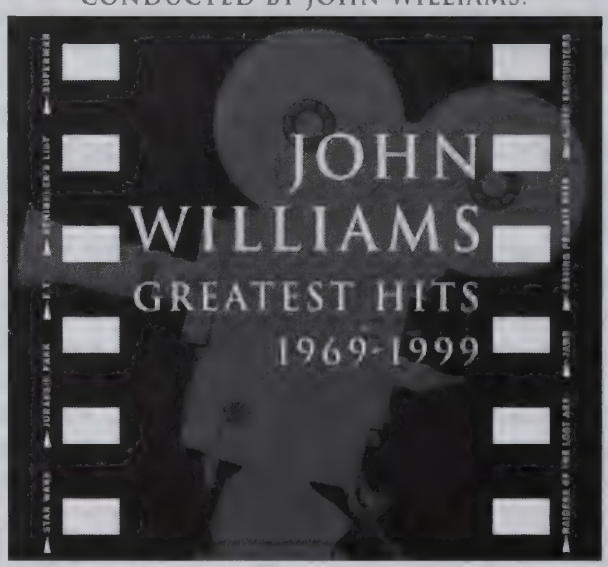


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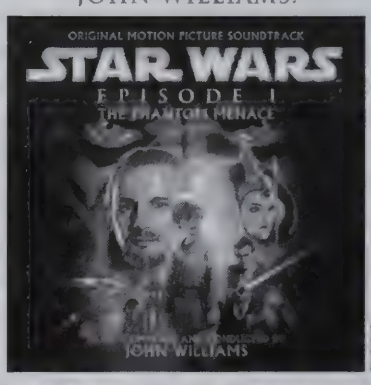
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2000 Tanglewood

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JOHN WILLIAMS conducting

FILM NIGHT AT TANGLEWOOD

COPLAND	Music from the score to Lewis Milestone's film *The Red Pony* (Celebrating the centennial of Aaron Copland's birth) Morning on the Ranch—Circus March—Happy Ending
WILLIAMS	*Angela's Ashes* FRANK McCOURT, narrator MARTHA BABCOCK, cello ANN HOBSON PILOT, harp

INTERMISSION

NEWMAN	"20th Century Fox" Fanfare
WHITING-WILLIAMS	"Hooray for Hollywood"

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LANE/LERNER	"You are all the world to me," from *Royal Wedding*
PAUL/MERCER	"Bless your beautiful hide," from *Seven Brides for Seven Brothers*
ROMBERG/HAMMERSTEIN	"One alone," from *Deep In My Heart*
PREVIN/COMDEN/GREEN	"I like myself," from *It's Always Fair Weather*
FAIN/FREED	"Worry song," from *Anchors Away*
BROWN/FREED	"Singin' in the rain," from *Singin' in the Rain*

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips records.
Baldwin piano

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

Notes

Longtime Hollywood veteran Bernard Herrmann, creator of the scary score for Alfred Hitchcock's *Psycho* and many other now-classic films, once quipped that "Nobody really knows why music in film is needed—but it is." On a more serious note, he added that a film composer's job is to create "emotional scenery." This musical "scenery" has been an essential component of the movies since the very beginnings of cinema a century ago. Even in the silent era, music was provided in the form of live piano (or organ) accompaniment, partly to cover up the annoying sounds made by primitive projectors.

With the advent of sound in the late 1920s, the role of music became more complex and even more crucial to a film's artistic and popular success. At first, producers and directors naturally tended to call upon "classical" composers to create film scores. During the 1930s in various countries, such established figures as Dmitri Shostakovich, Sergei Prokofiev, Darius Milhaud, Arthur Honegger, Benjamin Britten, William Walton, Erich Wolfgang Korngold, and George Antheil scored films. As the increasingly wealthy American film industry entered its golden age and the political situation in Europe worsened, Hollywood studios drew musical talent from Germany, Russia, and elsewhere.

Not all composers were suited to work in the movies, however. Some could not accept the subsidiary role they were called upon to play in this collaborative enterprise, where the visuals always took precedence over the music written later to fit them, and where directors and producers always had the last word. Even though he lived in Los Angeles for decades, Igor Stravinsky never managed (despite several attempts) to produce a score for a completed film, and he detested what Walt Disney did with his *Rite of Spring* in the original *Fantasia* (1940). Another Hollywood émigré, Arnold Schoenberg, was courted by MGM to write the score for *The Good Earth*, but the Viennese master scared off legendary producer Irving Thalberg by demanding complete control over all sound, including dialogue.

The case of **AARON COPLAND** (1900-1990), on the other hand, provides what is arguably the most successful example of collaboration between a "classical" composer and the movies. That the American Copland was significantly younger than both Stravinsky and Schoenberg may have helped him feel more comfortable working with the quintessentially "modern" and increasingly "American" medium of cinema. Seven of Copland's eight film scores (two documentaries and six features) were written during

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the ten-year period 1939-49. During this same decade, Copland, then in his forties, also produced the ballets *Rodeo* and *Appalachian Spring*, *Fanfare for the Common Man*, *Lincoln Portrait*, and the Third Symphony.

Not surprisingly, directors turned to Copland to score films dealing with the same sort of subjects he had treated so successfully in his ballets: American life in small towns and on the frontier. Two of Copland's scores were composed for films based on classic works of American literature by John Steinbeck: *Of Mice and Men* (1939) and *The Red Pony* (1948). Another, *Our Town* (1940), was for a film adaptation of Thornton Wilder's celebrated 1938 Broadway play about the unchanging existence of the inhabitants of the "typical" New England town of Grover's Corners. Copland's acclaimed scores for the 1939 documentary *The City* and the 1949 feature *The Heiress* both drew upon the composer's intimate knowledge of New York, gained through a humble Brooklyn upbringing.

Three of the films that Copland scored, including ***The Red Pony***, were directed by Russian-born Lewis Milestone (1895-1980). By the late 1920s, Milestone had made it big in Hollywood, winning two Academy Awards as director of *Two Arabian Knights* (1928) and *All Quiet on the Western Front* (1930), one of the best antiwar films ever made. Milestone excelled when working with a strong script adapted from a distinguished work of literature, like *The Red Pony*, Steinbeck's 1945 novella of life on a ranch in central California around 1910. Milestone persuaded Steinbeck to write the screenplay, and even convinced him to alter the original bittersweet ending (the boy Tom finally gets his pony but the mare dies) to a less disturbing one (the pony and the mare live happily after). *The Red Pony* runs for 88 minutes, and approximately two-thirds of the film is scored. As Howard Pollack points out in his excellent recent biography of Copland, the composer avoided the highly repetitive theme-and-variations or leitmotif approaches that had by now become the norm in Hollywood film scores. Instead, he produced a wide variety of themes for the various dramatic situations, employing unusual orchestral effects and once again achieving a marvelous sense of spaciousness, spareness, and homespun lyricism precisely appropriate to the story line and atmosphere. Copland also prepared a suite in six movements from the score for *The Red Pony* that has become a popular concert piece in its own right. The music being played this evening is taken from that suite.

In his amazingly prolific and brilliant career as a film composer, Boston Pops Laureate Conductor **JOHN WILLIAMS** (born 1932) has frequently mentioned how much he has learned from predecessors like Aaron Copland and Sergei Prokofiev. Indeed, Williams is often credited by film critics and historians with bringing the big, lush, and yes, "serious" symphonic score back to the Hollywood scene in the mid-1970s, after an extended period when producers and studios demanded scores dominated by "theme songs" sung by pop stars that could be turned into instant radio "top 10" hits. The orchestra, in all its majesty and infinite expressive possibilities, beats at the heart of Williams's film scores, from *Jaws* to *Star Wars* (and its sequels) to *Schindler's List* and, most recently, *The Patriot*. Firmly but unobtrusively, Williams's carefully crafted music works in tandem with the visual image not only to tell but also to make us *feel* the story.

For the recent ***Angela's Ashes***, a film based on Frank McCourt's Pulitzer Prize-winning novel of the same name and directed by Alan Parker, Williams again refuses to take the easy way out. The composer decided not to employ traditional Irish or Celtic melodies to accompany this often tragic and gritty story of the modern Irish experience. Instead, in a manner similar to Prokofiev's use of medieval Russian music for *Alexander Nevsky*, Williams uses Celtic musical influences in writing his own original melodies and treatment. Dominating the film's score is the lamenting, nostalgic "Theme from *Angela's*

Ashes," heard first in piano solo and then expanded to lush full orchestral scoring.

As Aaron Copland knew and John Williams knows, a film composer is only as good as his/her director. In working with composers and music, few directors can match the incredible record of film director **STANLEY DONEN** (born 1924). Over a long, varied, and star-studded career, Donen has collaborated with Leonard Bernstein (*On the Town*), André Previn, (*It's Always Fair Weather)*, Nacio Herb Brown (*Singin' in the Rain*), and Henry Mancini (*Charade*); he has also made use of music by George Gershwin (*Funny Face*) and Sigmund Romberg (*Deep in My Heart*). Since he started out as a choreographer on Broadway, Donen had an insider's knowledge of the intricate and infinite ways of linking movement, narrative, image, and music. This expertise was put to especially glorious use in Donen's celebrated movie collaborations with fellow hoofer Gene Kelly: *On the Town*, *It's Always Fair Weather*, and *Singin' in the Rain.*

In Donen's energetic, stylish, and witty films, among the greatest accomplishments in that infectiously American genre of the movie musical (now fallen from favor, alas), the music, to use Bernard Herrmann's words, provides far more than the "emotional scenery." The music *is* the movie, and the movie is the music.

—Harlow Robinson

ARTISTS

John Williams



In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhévinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad, The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*,



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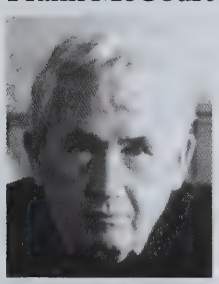
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Schindler's List, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-eight Academy Award nominations, most recently for *Angela's Ashes*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, and three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. On December 31, 1999, he conducted his score for Steven Spielberg's seventeen-minute film *The Unfinished Journey* at its premiere in Washington, D.C. He recently completed the score for Roland Emmerich's *The Patriot*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, and the themes for the 1984, 1988, and 1996 Summer Olympic games. In April 1999 the Boston Symphony gave the world premiere performances of *for Seiji!*, which Mr. Williams composed as a gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.

Frank McCourt



Pulitzer Prize-winner and acclaimed memoirist Frank McCourt was born in New York and raised in Limerick, Ireland, in the 1930s. At the age of nineteen, he returned to the United States to seek his fortune. After attempting several odd jobs, he found a brilliant career as a New York City public high school teacher, the last seventeen of which were spent at the prestigious Stuyvesant High School. Following his retirement from teaching, Mr. McCourt and his brother Malachy performed their two-man show, *A Couple of Blaguards*, a musical revue about their Irish youth. In September 1996, Scribner published Frank McCourt's memoir about his childhood, *Angela's Ashes*, which spent 117 weeks on the *New York Times* hardcover bestseller list and was named

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Serge Koussevitzky (above)
Lucien Wulsin II (left)

Wulsin, whose family had French-European roots, became good friends with Koussevitzky, who had lived in France in the early 1920s. It was this friendship, combined with noted Baldwin piano quality, that initiated the time-honored Baldwin-Tanglewood tradition.



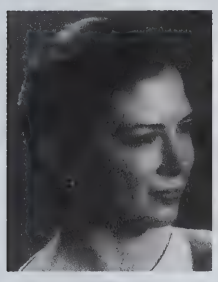
Since those early years, Baldwin has been the piano of choice for Tanglewood and many of its visionary leaders and alumni, including Charles Munch, Leonard Bernstein, Aaron Copland, Lukas Foss, Charles Dutoit and Seiji Ozawa. Today, the Baldwin tradition continues to grow with celebrated Tanglewood conductors Keith Lockhart and Robert Spano becoming Baldwin Artists in recent years.

This season, Baldwin pianos will share the stage at Tanglewood's orchestral and chamber music instrumental and vocal recitals, student performar the Festival of Contemporary Music, and performances by popular and jazz artists. As Official Piano, Baldwin is honored to play its part in the rich history and ongoing tradition of Tanglewood. *Here's to the next 61 years!*



the No. 1 nonfiction book of the year by both *Time* and *Newsweek*. *Angela's Ashes* won many awards, including the National Book Critic's Circle Award, the ABBY Award, and the *Los Angeles Times* Book Award; it also appeared on many newspapers' lists of the best books of 1996. With more than 2.4 million copies in print in North America alone, *Angela's Ashes* topped the paperback *New York Times* bestseller list, with additional sales generated by the recent release of the film version of McCourt's touching story, directed by Alan Parker. In September 1999, Frank McCourt presented the sequel to *Angela's Ashes*, entitled *'Tis: A Memoir*. Picking up where *Angela's Ashes* left off, *'Tis* takes the reader through Mr. McCourt's amusing and heartfelt transition to New York City from Ireland. Already in its eighth printing, and with more than twenty weeks on the *New York Times* bestseller list, *'Tis* continues to reach readers around the globe.

Martha Babcock



Martha Babcock is assistant principal cellist of the Boston Symphony Orchestra and principal cellist of the Boston Pops Orchestra. Ms. Babcock joined the BSO in 1973 and was appointed to her current position in 1982. Born in Freeport, Illinois, Ms. Babcock began studying the cello at nine and first appeared as soloist with orchestra at fourteen. A *cum laude* graduate of Radcliffe College, where she was principal cellist of the Harvard-Radcliffe Orchestra, she studied cello with Lowell Creitz and Aldo Parisot. While attending graduate school at Boston University's School for the Arts she studied with George Neikrug. Winner of the Piatigorsky Prize while a Fellow at the Tanglewood Music Center in 1972, she began her professional career as a cellist at age nineteen, as the youngest member of the Montreal Symphony Orchestra. In addition to solo appearances with various Boston-area orchestras, Ms. Babcock is a member of the Higginson Trio with her husband, BSO violinist Harvey Seigel, and pianist Robert Spano. She has also performed and recorded with the Boston Symphony Chamber Players and has appeared with Collage New Music.

Ann Hobson Pilot



A graduate of the Cleveland Institute of Music, Ann Hobson Pilot became principal harp of the Boston Symphony Orchestra in 1980, having joined the orchestra in 1969 as assistant principal harp of the BSO and principal harp of the Boston Pops. Previously she had been substitute second harp with the Pittsburgh Symphony and principal harp of the National Symphony in Washington, D.C. Ms. Hobson Pilot has had an extensive solo career and has performed as soloist with many American orchestras, including both the Boston Symphony and Boston Pops Orchestra, as well as with orchestras in Europe, Haiti, New Zealand, and South Africa. Active in chamber music, she has appeared at some of this country's most prominent festivals, including Marlboro and the Newport Music Festival. She has several compact discs available, on Boston Records and on Koch International. The recipient of a Doctor of Fine Arts degree from Bridgewater State College, she is a faculty member at the New England Conservatory of Music and the Tanglewood Music Center. Ms. Hobson Pilot was recently featured in a video documentary about her own personal musical journey and her journey to Africa to discover the roots of the harp; sponsored by the Museum of Afro-American History and WGBH, the documentary was televised nationwide on PBS. In September 1999 she recorded the young American composer Kevin Kaska's new Harp Concerto with the London Symphony Orchestra. Ann Hobson Pilot began studying the piano at six with her mother, a former concert pianist and teacher in the Philadelphia Public Schools, and switched to harp while she was in high school. She continued her training at the Philadelphia Musical Academy with Marilyn Costello, and with Alice Chalifoux at the Cleveland Institute of Music.



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Saturday, August 5, 2000, at 10:30 a.m. (Open Rehearsal)
Sunday, August 6, 2000, at 2:30 p.m.
Tanglewood, Lenox, MA

I. Requiem Aeternam

Chorus

Requiem aeternam dona eis Domine, et lux perpetua luceat eis.

Rest eternal grant unto them, O Lord: and let light eternal shine upon them.

Boys' Choir

Te decet hymnus, Deus in Sion; et tibi reddetur votum in Jerusalem; exaudi orationem meam, ad te omnis caro veniet.

Thou, O God, art praised in Sion; and unto Thee shall the vow be performed in Jerusalem; Thou who hearest the prayer, unto Thee shall all flesh come.

Tenor

What passing-bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries for them from prayers or bells,
Nor any voice of mourning save the choirs,—
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.

What candles may be held to speed them all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of good-byes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of silent minds,
And each slow dusk a drawing-down of blinds.

Chorus

Kyrie eleison, Christe eleison, Kyrie eleison.

Lord have mercy upon us. Christ have mercy upon us. Lord have mercy upon us.

Please turn the page quietly, and only after the music has stopped.

II. Dies Irae

Chorus

Dies irae, dies illa,
Solvet saeclum in favilla,
Teste David cum Sibylla.

Day of wrath and doom impending,
Heaven and earth in ashes ending!
David's words with Sibyl's blending!

Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

Oh, what fear man's bosom rendeth
when from heaven the judge descendeth,
on whose sentence all dependeth!

Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.

Wondrous sound the trumpet flingeth,
through earth's sepulchres it ringeth,
all before the throne it bringeth.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

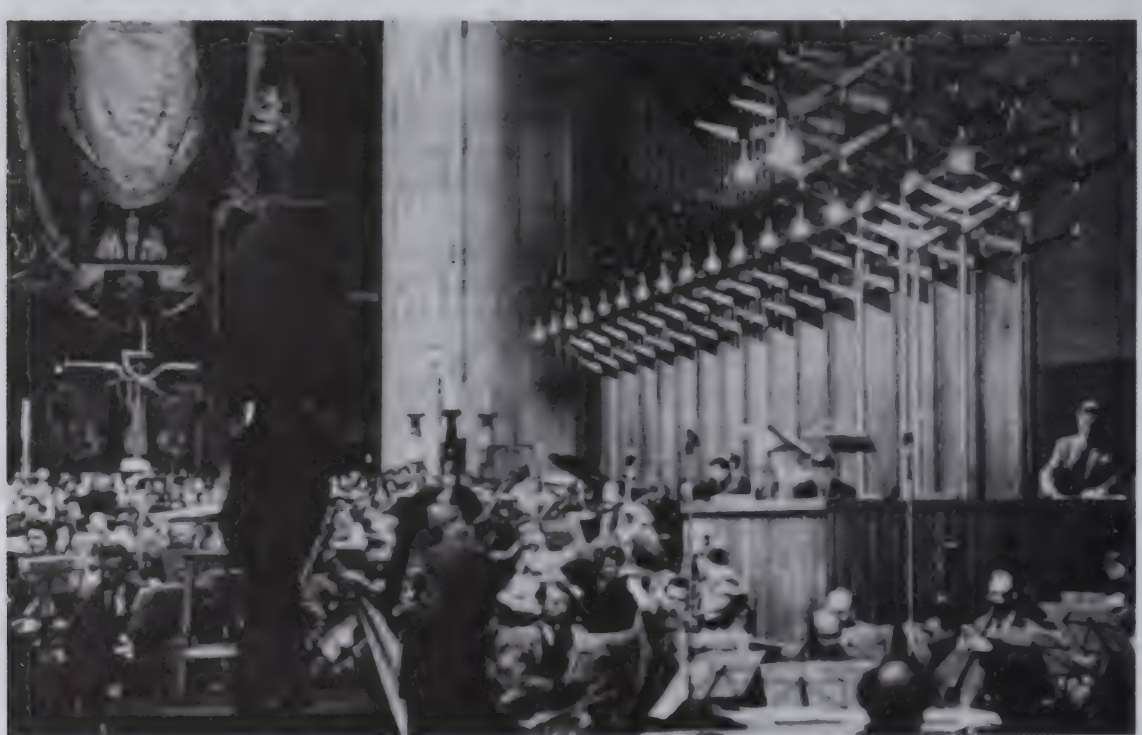
Death is struck and nature quaking,
all creation is awaking,
to its judge an answer making.

Baritone

Bugles sang, saddening the evening air,
And bugles answered, sorrowful to hear.

Voices of boys were by the river-side.
Sleep mothered them; and left the twilight sad.
The shadow of the morrow weighed on men.

Voices of old despondency resigned,
Bowed by the shadow of the morrow, slept.



At a rehearsal for the first performance of the "War Requiem," at St. Michael's Cathedral, Coventry: Britten, near center, confers with conductor Meredith Davies. Peter Pears is at far right, Dietrich Fischer-Dieskau seated to his right.

Soprano and Chorus

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

Lo! the book exactly worded,
wherein all hath been recorded;
thence shall judgement be awarded.

Judex ergo cum sedebit,
Quidquid latet, apparebit:
Nil inultum remanebit.

When the judge his seat attaineth,
and each hidden deed arraigneth,
nothing unavenged remaineth.

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?

What shall I, frail man, be pleading?
Who for me be interceding,
when the just are mercy needing?

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

King of majesty tremendous,
who dost free salvation send us,
Fount of pity, then befriend us!

Tenor and Baritone

Out there, we've walked quite friendly up to Death;
Sat down and eaten with him, cool and bland,—
Pardoned his spilling mess-tins in our hand.
We've sniffed the green thick odour of his breath,—
Our eyes wept, but our courage didn't writhe.
He's spat at us with bullets and he's coughed
Shrapnel. We chorussed when he sang aloft;
We whistled while he shaved us with his scythe.

Oh, Death was never enemy of ours!
We laughed at him, we leagued with him, old chum.
No soldier's paid to kick against his powers.
We laughed, knowing that better men would come,
And greater wars; when each proud fighter brags
He wars on Death—for Life; not men—for flags.

Chorus

Recordare Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.

Think, kind Jesus—my salvation
caused Thy wondrous incarnation;
leave me not to reprobation.

Quaerens me, sedisti lassus:
Redemisti crucem passus:
Tantus labor non sit cassus.

Faint and weary Thou hast sought me;
on the cross of suffering bought me;
shall such grace be vainly brought me?

Ingemisco, tamquam reus:
Culpa rubet vultus meus:
Supplicanti parce Deus.

Guilty, now I pour my moaning,
all my shame with anguish owning;
spare, O God, Thy suppliant groaning!

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Through the sinful Mary shriven,
through the dying thief forgiven,
Thou to me a hope hast given.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

With Thy sheep a place provide me,
from the goats afar divide me,
to Thy right hand do Thou guide me.

Please turn the page quietly.

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

When the wicked are confounded,
doomed to flames of woe unbounded,
call me, with Thy saints surrounded.

Low I kneel with heart-submission;
see, like ashes, my contrition!
Help me in my last condition!

Baritone

Be slowly lifted up, thou long black arm,
Great gun towering toward Heaven, about to curse;

Reach at that arrogance which needs thy harm,
And beat it down before its sins grow worse;

But when thy spell be cast complete and whole,
May God curse thee, and cut thee from our soul!

Chorus and Soprano

Dies irae, dies illa,
Solvet saeclum in favilla,
Teste David cum Sibylla.

Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus,
Huic ergo parce Deus.

Day of wrath and doom impending,
Heaven and earth in ashes ending!
David's words with Sibyl's blending!

Oh, what fear man's bosom rendeth
when from heaven the judge descendeth,
on whose sentence all dependeth!

Ah, that day of tears and mourning!
From the dust of earth returning,
man for judgement must prepare him:
Spare, O God, in mercy spare him!

Tenor

Move him into the sun—
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Think how it wakes the seeds,—
Woke, once, the clays of a cold star.
Are limbs, so dear-achieved, are sides,
Full-nerved—still warm—too hard to stir?
Was it for this the clay grew tall?
—O what made fatuous sunbeams toil
To break earth's sleep at all?

Chorus

Pie Jesu Domine, dona eis requiem.
Amen.

Lord, all-pitying, Jesu blest, grant them
rest. Amen.

III. Offertorium

Boys' Choir

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni, et de profondo lacu: libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum.

O Lord Jesus Christ, King of Glory, deliver the souls of all the faithful departed from the pains of hell and from the depths of the pit; deliver them from the lion's mouth, that hell devour them not, that they fall not into darkness.

Chorus

Sed signifer sanctus Michael repraesentet eas in lucem sanctam: quam olim Abrahae promisisti, et semini ejus.

But let the standard-bearer Saint Michael bring them into the holy light: which, of old, Thou didst promise unto Abraham and his seed.

Baritone and Tenor

So Abram rose, and clave the wood, and went,
And took the fire with him, and a knife.
And as they sojourned both of them together,
Isaac the first-born spake and said, My Father,
Behold the preparations, fire and iron,
But where the lamb for this burnt-offering?
Then Abram bound the youth with belts and straps,
And builded parapets and trenches there,

Please turn the page quietly.



Benjamin Britten in 1967



Wilfred Owen in 1916

And stretched forth the knife to slay his son.
When lo! an angel called him out of heaven,
Saying, Lay not thy hand upon the lad,
Neither do anything to him. Behold,
A ram, caught in a thicket by its horns;
Offer the Ram of Pride instead of him.
But the old man would not so, but slew his son,—
And half the seed of Europe, one by one.

Boys' Choir

Hostias et preces tibi Domine laudis offerimus: tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam.

We offer unto Thee, O Lord, sacrifices of prayer and praise: do Thou receive them for the souls of those whose memory we this day recall: make them, O Lord, to pass from death unto life.

IV. Sanctus

Soprano and Chorus

Sanctus, sanctus, sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Holy, Holy, Holy, Lord God of Sabaoth. Heaven and earth are full of Thy glory: Glory be to Thee. Blessed is he that cometh in the name of the Lord. Glory be to Thee.

Baritone

After the blast of lightning from the East,
The flourish of loud clouds, the Chariot Throne;
After the drums of Time have rolled and ceased,
And by the bronze west long retreat is blown,

Shall life renew these bodies? Of a truth
All death will He annul, all tears assuage?—
Fill the void veins of Life again with youth,
And wash, with an immortal water, Age?

When I do ask white Age he saith not so:
"My head hangs weighed with snow."
And when I hearken to the Earth, she saith:
"My fiery heart shrinks, aching. It is death.
Mine ancient scars shall not be glorified,
Nor my titanic tears, the sea, be dried."

V. Agnus Dei

Tenor

One ever hangs where shelled roads part.
In this war He too lost a limb,
But His disciples hide apart;
And now the Soldiers bear with Him.

Chorus

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

O Lamb of God, Who takest away the sins of the world, grant them rest.

Tenor

Near Golgotha strolls many a priest,
And in their faces there is pride
That they were flesh-marked by the Beast
By whom the gentle Christ's denied.

Chorus

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

O Lamb of God, Who takest away the
sins of the world, grant them rest.

Tenor

The scribes on all the people shove
And bawl allegiance to the state,
But they who love the greater love
Lay down their life; they do not hate.

Chorus

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

O Lamb of God, Who takest away the
sins of the world, grant them eternal rest.

Tenor

Dona nobis pacem.

Grant us peace.

VI. Libera Me

Chorus and Soprano

Libera me, Domine, de morte aeterna,
in die illa tremenda: Quando coeli
movendi sunt et terra: Dum veneris
judicare saeculum per ignem.
Tremens factus sum ego, et timeo, dum
discussio venerit, atque ventura ira.
Quando coeli movendi sunt et terra.
Dies illa, dies irae, calamitatis et
miseriae, dies magna et amara valde
Libera me, Domine...

Deliver me, O Lord, from death eternal,
in that fearful day: When the heavens
and the earth shall be shaken: When
Thou shalt come to judge the world by
fire. I am in fear and trembling till the
sifting be upon us, and the wrath to come.
O that day, that day of wrath, of calamity
and misery, a great day and exceeding
bitter. Deliver me, O Lord...

Tenor

It seemed that out of battle I escaped
Down some profound dull tunnel, long since scooped
Through granites which titanic wars had groined.
Yet also there encumbered sleepers groaned,
Too fast in thought or death to be bestirred.
Then, as I probed them, one sprang up, and stared
With piteous recognition in fixed eyes,
Lifting distressful hands as if to bless.

And no guns thumped, or down the flues made moan.
"Strange friend," I said, "here is no cause to mourn."

Please turn the page quietly.

Baritone

"None," said the other, "save the undone years,
The hopelessness. Whatever hope is yours,
Was my life also; I went hunting wild
After the wildest beauty in the world.

For by my glee might many men have laughed,
And of my weeping something had been left,
Which must die now. I mean the truth untold,
The pity of war, the pity war distilled.
Now men will go content with what we spoiled.
Or, discontent, boil bloody, and be spilled.
They will be swift with swiftness of the tigress,
None will break ranks, though nations trek from progress.
Miss we the march of this retreating world
Into vain citadels that are not walled.
Then, when much blood had clogged their chariot-wheels
I would go up and wash them from sweet wells,
Even from wells we sunk too deep for war,
Even the sweetest wells that ever were.

I am the enemy you killed, my friend.
I knew you in this dark; for so you frowned
Yesterday through me as you jabbed and killed.
I parried; but my hands were loath and cold."

Tenor and Baritone

"Let us sleep now..."

Boys' Choir, Chorus, and Soprano

In paradisum deducant te Angeli:
in tuo adventu suscipiant te Martyres,
et perducant te in ĉivitatem sanctam
Jerusalem. Chorus Angelorum te
suscipiat, et cum Lazaro quondam
paupere aeternam habeas requiem.
Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.
Requiescant in pace. Amen.

Into Paradise may the Angels lead thee:
at thy coming may the Martyrs receive
thee, and bring thee into the holy city
Jerusalem. May the Choir of Angels
receive thee, and with Lazarus, once
poor, mayest thou have eternal rest. Rest
eternal grant unto them, O Lord: and let
light eternal shine upon them. May they
rest in peace. Amen.

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2000 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity
Bernard Haitink, Principal Guest Conductor

Sunday, August 6, at 2:30
SPONSORED BY COUNTRY CURTAINS AND THE RED LION INN

The Serge and Olga Koussevitzky Memorial Concert

SEIJI OZAWA conducting

BRITTEN

War Requiem, Opus 66, for soprano, tenor, and baritone solos, mixed chorus, boys' choir, full orchestra, and chamber orchestra
(Words from the *Missa pro defunctis* and the poems of Wilfred Owen)

Requiem aeternam	Sanctus
Dies irae	Agnus Dei
Offertorium	Libera me

There will be no intermission.

Please note that text and translation are being distributed separately.

CHRISTINE GOERKE, soprano
ANTHONY DEAN GRIFFEY, tenor
THOMAS QUASTHOFF, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
PALS CHILDREN'S CHORUS, JOHANNA HILL SIMPSON, artistic director

This concert is dedicated to the memory of Robert J. Lurtsema (see page 34).

Vocal and choral performances this week are made possible in part by support from the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

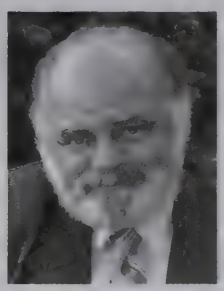
Please note that retiring Boston Symphony principal second violinist Marylou Speaker Churchill will be acknowledged on stage at the end of this concert (see page 36).

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records
Baldwin piano

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Robert J. Lurtsema

November 14, 1931–June 12, 2000



June 26, 2000, would have marked Robert J. Lurtsema's twenty-ninth anniversary as host and executive producer of *Morning pro musica*, public radio's popular program of primarily classical music. For twenty-three years he broadcast his program seven days a week, from 7 a.m. to noon; from 1993 he aired on Saturdays and Sundays. His program always began with the recorded sound of birds. Each opening weekend of Tanglewood, Robert J. broadcast his program from the terrace at Seranak, his favorite venue; on those occasions, the birds sang directly from the trees at Seranak.

Robert J.'s deep and resonant voice—often called "The Voice of New England"—was well known to hundreds of thousands of listeners. His program became an innovative mixture of music, news, weather, live performances, and conversations with special guests, a listing of whom could provide a history of music of the past twenty-nine years. In recent years, besides his broadcasts, he continually sought new ways to bring classical music into the lives of children. Having been raised without much awareness of classical music, he was passionately devoted to the art and to making it available to as many people as possible.

Born in Cambridge, Massachusetts, Robert J. served in the United States Navy and graduated with honors from Boston University, where he studied liberal arts, drama, broadcasting, and journalism, subsequently supporting his pursuits as a theater actor and director by working at various radio stations. In addition, he was editor of *Sing Out!* magazine, as well as a lumberjack, trapeze artist, and regional sales manager for Encyclopedia Britannica. Robert J. was also a poet, author, composer, painter, and photographer. Much in demand as an actor/narrator for musical compositions, he performed with countless ensembles, including the BSO and Boston Pops. In 1975 the New England Conservatory of Music awarded him a lifetime scholarship. He was intensely interested in science, revered the earth and all its inhabitants, and worked tirelessly for the environment and for world peace.

Through invitations from numerous foreign governments, Mr. Lurtsema was also an ambassador abroad for American media. On the 200th anniversary of peaceful Dutch-American relations, Queen Beatrix invited him to the Netherlands as one of forty distinguished Americans of Dutch heritage. Among his many honors, he was awarded two Goethe Institute scholarships that enabled him to study German in the Federal Republic of Germany, and received honorary doctorates from universities in Massachusetts, New York, and Maine. During the past two decades, he served on numerous boards of musical and charitable organizations in New England, some as chairman, some as president, many for more than ten years. He was a founder of and original participant in the Foxhollow Folk Festival, the International Artist Series, the Boston Early Music Festival, Burns Night, and numerous other undertakings which continue to flourish as thriving musical institutions.

This past June 12, Robert J. Lurtsema passed away at age sixty-eight after a battle with idiopathic pulmonary fibrosis. He always took seriously the quote from Horace Mann he saw on a plaque during his college years at Boston University's College of General Education: "Be ashamed to die until you have achieved some victory for humanity."

NOTES ON THE PROGRAM

BENJAMIN BRITTEN (1913-1976)

***War Requiem*, Opus 66, for soprano, tenor, and baritone solos, mixed chorus, boys' choir, full orchestra, and chamber orchestra**

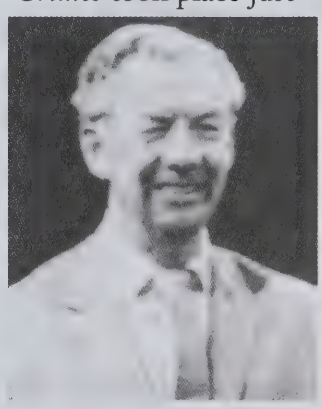
First performance: May 30, 1962, in Saint Michael's Cathedral, Coventry, with the City of Birmingham Symphony Orchestra, the Melos Ensemble, soloists Heather Harper, Peter Pears, and Dietrich Fischer-Dieskau, the Coventry Festival Chorus, and the boys of Holy Trinity, Leamington, and Holy Trinity, Stratford, with Meredith Davies conducting the chorus and full orchestra, and Britten conducting the chamber orchestra

First BSO performance (American premiere): July 27, 1963, Erich Leinsdorf conducting the Boston Symphony Orchestra at Tanglewood, with soloists Phyllis Curtin, Nicholas DiVirgilio, and Tom Krause; the Chorus Pro Musica, Alfred Nash Patterson, director; and the Columbus Boychoir, Donald Bryant, director

Most recent Tanglewood performance: August 31, 1986, Seiji Ozawa cond., with soloists Carol Vaness, Thomas Moser, and Benjamin Luxon; the Tanglewood Festival Chorus, John Oliver, conductor; and the Boston Boy Choir, Theodore Marier, conductor

Most recent BSO performances: February 1999, Ozawa cond., with soloists Christine Goerke, Ian Bostridge, and Thomas Quasthoff; the Tanglewood Festival Chorus, John Oliver, conductor; and the PALS Childrens Chorus, Johanna Hill Simpson, artistic director

Twice in **BENJAMIN BRITTEN**'s life, public awareness of his person and his work advanced dramatically, explosively. The first time was in 1945, when his opera *Peter Grimes* was produced for the post-war reopening of Sadler's Wells Theater in London. The second time followed the premiere at Coventry and the subsequent series of performances all across Europe and North America of the *War Requiem*. Except to those provincials who thought that milky pastoral was the only idiom appropriate for an Englishman, and who also found the young Britten too clever by half, the triumph of *Peter Grimes* marked, more than the confirmation of a prodigious talent, a moment for hope that England, for the first time since the death of Henry Purcell in 1695, had produced a composer of international stature. That the premiere of *Peter Grimes* took place just one month after the end of the war in Europe heightened the emotional force of the occasion. To put matters into perspective, Britten had already attracted considerable attention within the profession as the composer of, among other things, the Variations on a Theme of Frank Bridge, the Piano Concerto, the Violin Concerto, the Rimbaud song cycle *Les Illuminations*, *Seven Sonnets of Michelangelo*, *A Ceremony of Carols*, and the Serenade for Tenor, Horn, and String Orchestra, as well as showing impressive aptitude for the still rather new challenges of film music.



The impact seventeen years later of the *War Requiem* was wider and deeper by far. Britten, approaching fifty, had become since *Peter Grimes* the celebrated composer of several more operas, including *The Rape of Lucretia*, *Albert Herring*, *Billy Budd*, *The Turn of the Screw*, and *A Midsummer Night's Dream*; of the *Spring Symphony*, *Saint Nicolas*, and *Noye's Fludde*; and of song cycles on texts by Donne, Hardy, and Hölderlin. He had become an artist whose every new utterance was awaited with the most lively interest and the highest expectations. The *War Requiem*, moreover, was tied to a pair of events—the destruction of Coventry Cathedral in an air raid dur-

ing the night of November 14-15, 1940, and its reconsecration more than twenty-one years later—that were heavily freighted with history and emotion. Its first performance was planned as an international event with respect both to participants and audience. Most important, the *War Requiem* was a weighty and poignant statement on a subject of piercingly urgent concern to much of humankind. For 1961 was the year of the Bay of Pigs and of the construction of the Berlin Wall; both that year and in 1962, United States involvement in Vietnam increased frighteningly.

Britten was a lifelong pacifist; as early as 1937 he had composed a *Pacifist March* for a Peace Pledge Union concert. The critic Hans Keller, his most effective champion in the 1940s and '50s, at one of whose dinner parties the composer maintained that the Israelis should have lain down in front of the Arab tanks in the 1967 war, speaks of Britten's "aggressive pacifism." It was a combination of his pacifism, his loyalty to left-wing causes, and his despair at Stanley Baldwin's and later Neville Chamberlain's appeasement of Hitler that drove him to follow W. H. Auden and Christopher Isherwood

Farewell, Thanks, and All Best



BSO principal second violinist Marylou Speaker Churchill will retire from the Boston Symphony Orchestra at the end of this summer's Tanglewood season following thirty years of service to the orchestra. Ms. Churchill began studying piano with her mother at five, added violin lessons at seven, and has been playing in orchestras since she was ten. She spent nine summers as a participant at the Tanglewood Music Center, the Aspen Music Festival, and the Marlboro Music Festival, received her bachelor's degree from the New England Conservatory of Music, where she studied with then BSO concertmaster Joseph Silverstein, and joined the BSO in 1970 after an active freelance career in Boston and Los Angeles. She became principal second violin of the BSO and the Boston Pops Orchestra in 1977. Ms. Churchill has been an active recitalist, chamber musician, and soloist with orchestra. In June 1990 she toured Asia with her cellist husband Mark Churchill in the Pro Musica Piano Trio. In the fall of 1993 she was appointed second violinist of the Boston Symphony Chamber Players. Ms. Churchill is also an active teacher, in which capacity her credits include ten years as chair of the string department of the Preparatory School of the New England Conservatory of Music. She was on the violin faculty for the Asian Youth Orchestra in July 1990, its first year, and then again in 1995. At the invitation of Sir Georg Solti, she headed the second violins of the Carnegie Hall Solti Project in July 1994 and of the Musicians of the World Orchestra in July 1995. To say that she will be greatly missed by everyone who has known and worked with her at Symphony Hall and at Tanglewood is an understatement of more than considerable magnitude. Ms. Churchill has provided the following thoughts on the occasion of her retirement.

Impressions In Five Movements

by Marylou Speaker Churchill

I. First Encounter. The Boston Symphony Orchestra came to Portland, Oregon, in 1963 when I was nearly eighteen years old. They performed Strauss's *Don Quixote* under their new music director, Erich Leinsdorf. Joseph DePasquale and Samuel Mayes were the soloists. I was inspired, moved, and elated to hear such a sound. My earnest thought was "I wish I could play in an orchestra *like this* someday!" not dreaming or imagining it would be *this* orchestra.

II. Tanglewood. Tanglewood is heaven on earth. My first summer was life-changing. I couldn't get enough! I attended every BSO concert. I rehearsed and performed eight to ten

to the United States in 1939. His companion on that journey—and for life, as it turned out—was the tenor Peter Pears, whom he had met three years before, at which time they had given a benefit recital for the Republican side in the Spanish Civil War. What sent Britten back to England in spring 1942 was the chance discovery, in a Los Angeles bookstore, of a volume of poetry by George Crabbe and, a few days later, of an article by E.M. Forster on Crabbe. "To think of Crabbe is to think of England," Forster began. That sentence changed Britten's life. It made inescapable his feeling that he must go home, and it was in Crabbe's *The Borough* that he found the material for *Peter Grimes*.

The theme of *Peter Grimes* is the collision of innocence with wickedness and corruption, innocence outraged. It is the theme that dominates Britten's life work. The composition of the *War Requiem* marks Britten's readiness to treat the topic explicitly rather than as a parable or in symbolic form. Twice, Britten had planned projects, both aborted for external or technical reasons, that would have been spiritual preparations to the *War Requiem*—an oratorio *Mea culpa* after the dropping of the atomic bombs on Hiroshima and Nagasaki in 1945, and a work to commemorate the assassination of Gandhi in 1948. In a sense, the commission from Coventry was what he was waiting for, what he needed.

Britten conceived the bold plan of confronting the *Missa pro defunctis*, a timeless, suprapersonal ritual in a dead language, with nine poems by Wilfred Owen, words in English written in 1917 and 1918 in hospital and in the trenches. The poet was born at Plas Wilmot, Oswestry, Shropshire, on March 18, 1893. In 1915 he joined the army, a company called the Artists' Rifles. From December 1916 he was on active service in France with the Manchester Regiment; he spent five months of 1917 at Craiglockhart Military Hospital in Scotland and, after several months of service in England, was again

hours a day. I was invited back three more times and continued to flourish and grow. It was beautiful in every way. I am still touched and inspired anew every time I go to Tanglewood.

III. Auditions. One doesn't play in an orchestra without an audition! I've played seven auditions for the BSO, three of them successful. My first attempt was while I was still a student at the New England Conservatory of Music studying with Joseph Silverstein. I made the finals, but Leinsdorf thought me green behind the ears. However, when I received an invitation to audition in 1970 after a few years of professional experience in Boston and Los Angeles, I felt intuitively that I would probably get a job. I took this audition at Tanglewood under William Steinberg. I was *thrilled*, to say the least! Then, a couple of years later, when several auditions to become a first violinist were not successful, I found my calling in the front of the second violin section. I began as the assistant principal with Clarence Knudsen in his fifty-fifth year with the orchestra, and three years later as the principal second violin with my partner, Slava Uritsky. Now I teach an orchestra excerpts and audition class at NEC and coach for the New World Symphony in Miami Beach, Florida.

IV. Highlights. Daily rehearsing and performing in Symphony Hall with really great musicians. Meeting wonderful and interesting people and taking family and friends on tour. Watching the audience be transformed by the beauty of the music. Watching the piano soloists from the best seat in the house. Handling great music with love.

V. Chamber Players. It has been my great joy and privilege to work with the Boston Symphony Chamber Players for the last seven years. This has been for me the ultimate musical experience, both challenging and supremely rewarding. I have learned so much from these wonderful colleagues.

Coda. So why am I leaving the BSO? My intuition is that I need to help my husband raise our four-year-old twin daughters and give my experience and wisdom to the next generation of violin students. This is my next career!

posted to France. He wrote verse as a boy, fluently and in emulation of Keats and, to some degree, Tennyson. Ironically, it was the war that freed his poetic gift, so that, taking stock on the last day of 1917, he was able to write to his mother: "I go out of this year a poet, my dear mother, as which I did not enter it. I am held peer by the Georgians; I am a poet's poet. I am started." In October 1918 he was awarded the Military Cross, and on November 4 he was machine-gunned to death while trying to get his company across the Sambre Canal. The war ended just one week later.

The *War Requiem*, composed though it was for a great public occasion and in honor, as it were, of a public edifice, also bears a private dedication "in loving memory" to four of Britten's friends. Three of these—Roger Burney, Sub-Lieutenant, Royal Naval Volunteer Reserve; David Gill, Ordinary Seaman, Royal Navy; and Michael Halliday, Lieutenant, Royal New Zealand Naval Volunteer Reserve—were killed in the dread sequel to the war in which Owen lost his life. The fourth, Captain Piers Dunkerley of the Royal Marines, became increasingly unstable after the war and committed suicide in 1959. A significant symbol Britten built into the design was to provide roles at the first performance for singers of three nationalities, the English tenor Peter Pears, the German baritone Dietrich Fischer-Dieskau, and the Russian soprano Galina Vishnevskaya. In the event, Ekaterina Furtseva, the Soviet Minister of Culture, would not let Vishnevskaya go to Coventry. As Britten wrote to E.M. Forster, "The combination of 'Cathedral' and Reconciliation with W. Germany...was too much for [the Soviets]." Vishnevskaya was eventually allowed to take part in the first recording of the *War Requiem* and sang in many performances after that.

In *Peter Grimes*, the *Spring Symphony*, *Billy Budd*, and *Gloriana*, Britten had shown with what zest he could write for large forces, though in fact his ever-astonishing resourcefulness with restricted resources in the Serenade, the Nocturne, the chamber operas,

"Music, the greatest good that mortals know,
And all of heaven we have below."

Joseph Addison



Each year, the Boston Symphony Orchestra makes Tanglewood heaven for a season. Trinity College applauds the BSO's commitment to musical excellence in its myriad forms. At Trinity, the "heavenly" art of music enriches a vibrant liberal arts education that nurtures and celebrates the creative spirit.

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and some of the works involving children had come to seem even more characteristic and impressive. Now, in the *War Requiem*, he drew on forces larger and more complex than in any previous work of his. The basic division of the performers is into two groups, reflecting the dual source of the words, which stand in a relation of text (the Latin *Missa pro defunctis*) and commentary (the nine Owen poems). The Latin text is the province essentially of the large mixed chorus, but from this there is spillover in two opposite directions, the solo soprano representing a heightening of the choral singing at its most emotional, the boys' choir representing liturgy at its most distanced. The mixed chorus and solo soprano are accompanied by the full orchestra; the boys' choir, whose sound should be distant, by an organ. All this constitutes one group. The other consists of the tenor and baritone soloists, whose province is the series of Owen songs and who are accompanied by the chamber orchestra. It is well to mention three compositions whose presence is felt behind the *War Requiem*: the two great Passion settings of Johann Sebastian Bach, which, with their design of text plus commentary and the articulation of that design through textural and other compositional means, provided Britten with an important model, and also the Verdi *Requiem*.

The last word must go to Peter Pears, the artist who, after its creator, knew and understood the *War Requiem* most profoundly: "It *isn't* the end, we haven't escaped, we must still think about it, we are not allowed to end in a peaceful dream."

—From notes by Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and then program annotator for the San Francisco Symphony and, later, the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*), including many written originally for the BSO.

GUEST ARTISTS

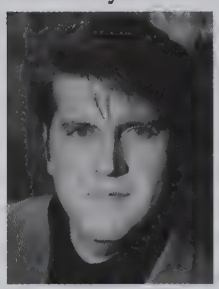
Christine Goerke



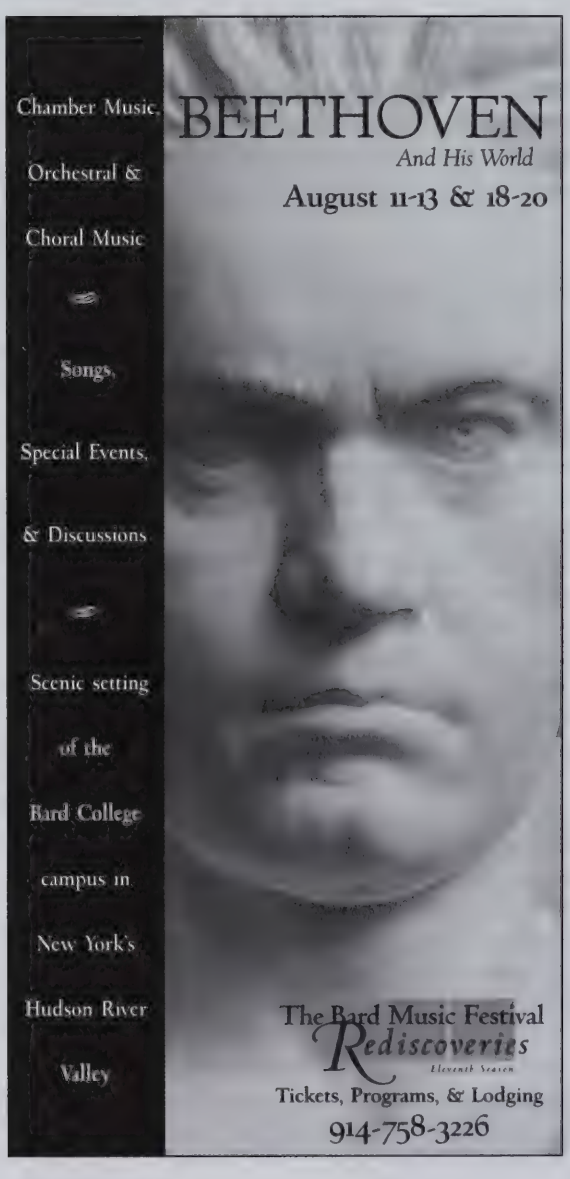
Soprano Christine Goerke has established an outstanding reputation in the few seasons since her professional debut. Her current plans include a return to the Houston Symphony for the Dvořák *Stabat Mater* with Claus Peter Flor and appearances with the National Symphony Orchestra, the San Francisco Symphony both in San Francisco and at Carnegie Hall, and her debut with the Orchestra of the Age of Enlightenment. Last season she sang concert performances of Kurt Weill's *Street Scene* with the New York Philharmonic and in Beethoven's Symphony No. 9 with the Atlanta Symphony Orchestra. She also toured with the New York Philharmonic and Kurt Masur in performances of Beethoven's Ninth. Ms. Goerke's many collaborations with the late Robert Shaw included her Carnegie Hall debut in Britten's *War Requiem* and her participation in Mr. Shaw's last, Grammy-nominated recording, of Dvořák's *Stabat Mater*. Ms. Goerke made her New York recital debut in December 1998 at Carnegie Hall's Weill Hall and has recently given recitals in Washington, D.C., and at the Lanaudière Festival in Canada. In 1999-2000 she returned to the Paris Opera as Alice Ford in a new production of *Falstaff* and to the Metropolitan Opera for *Götterdämmerung* with James Levine. She also traveled to Japan for the Seiji Ozawa Ongaku-Juku Opera Project. This coming season her engagements include debuts at the Teatro Colón, Buenos Aires, and at Houston Grand Opera, as well as returns to the Bastille Opera and New York City Opera. Christine Goerke is an alumna of the Metropolitan Opera's Young Artists Development Program. She has been honored with the ARIA and George London awards. She was a 1993 recipient of the Richard F. Gold Grant, was named a 1994 recipient of the Robert Jacobson Study Grant through the Richard Tucker Foundation, and most recently was awarded a 1997 Tucker Foundation Career Grant. Ms. Goerke made her Boston Symphony debut on Opening Night of the 1998-99 season and her Tanglewood debut in Beethoven's Ninth Symphony last

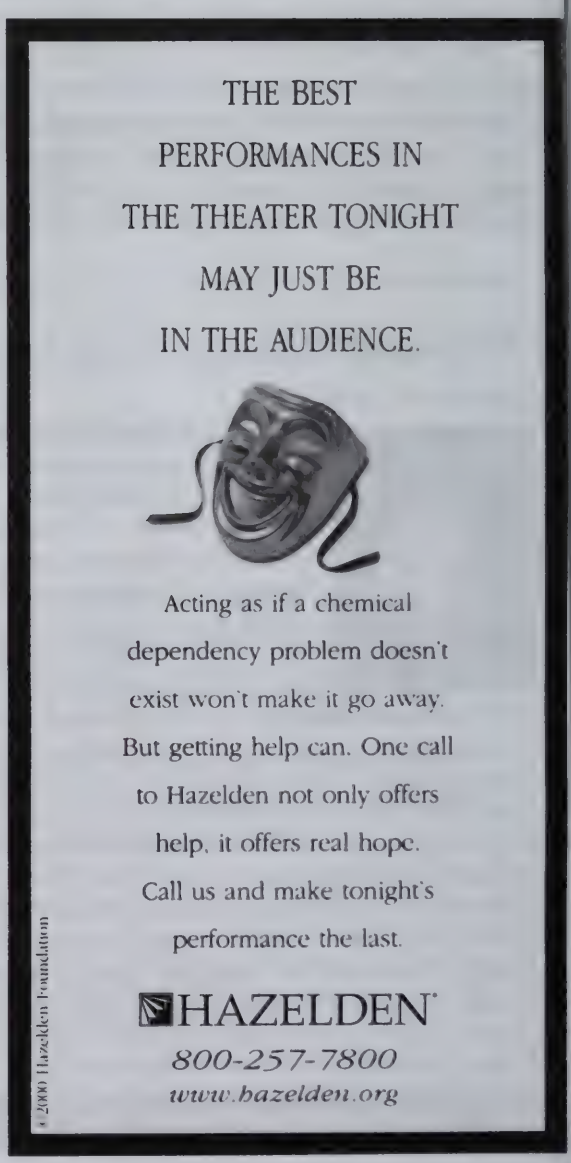
summer. She appeared with Seiji Ozawa and the BSO in Britten's *War Requiem* in Boston and New York this past February, and sang the role of Alice Ford in Act III of Verdi's *Falstaff* in this summer's Leonard Bernstein Memorial Concert, also with Seiji Ozawa conducting

Anthony Dean Griffey



A native of High Point, North Carolina, tenor Anthony Dean Griffey has captured critical and popular acclaim with leading opera theaters and symphony orchestras. During the 1999-2000 season he made his highly acclaimed Glyndebourne Festival Opera debut in the title role of *Peter Grimes*. He also returned to San Diego Opera, for André Previn's *A Streetcar Named Desire*. Concert performances included his debut with the Munich Philharmonic in Mozart's C minor Mass led by James Levine; Schoenberg's *Gurrelieder* with the Pittsburgh Symphony; his debut with the New York Philharmonic in a series of Disney Millenium Concerts led by Kurt Masur; Beethoven's Ninth Symphony with the Minnesota Orchestra and with the St. Louis Symphony, the latter recorded for future CD release; and Elinor Remick Warren's *The Legend of King Arthur* with Thomas Hampson and the Cathedral Choral Society of Washington, D.C. His recital season included performances in Washington, D.C., Wingate, North Carolina, and Pensacola, Florida. Mr. Griffey created the role of Mitch in the world premiere of André Previn's *A Streetcar Named Desire* with San Francisco Opera in 1998; these performances were recorded by Deutsche Grammophon and taped for national television broadcast. Other





2000 Tanglewood

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Bernard Haitink, Principal Guest Conductor

Sunday, August 6, at 2:30

SEIJI OZAWA conducting

Due to a production error, a line on page 41 referring to Thomas Quasthoff's biography was inadvertently dropped from the printed program for today. Please note that Mr. Quasthoff's biography appears on page 57, where it appears with the material for the recital he is performing in Seiji Ozawa Hall this coming Tuesday night, August 8.



performances that season included the role of Lenny in Carlisle Floyd's *Of Mice and Men* for his debut with New York City Opera, an appearance with the Chamber Music Society of Lincoln Center performing the chamber music version of Mahler's *Das Lied von der Erde*, and a return to the Metropolitan Opera as Sam Polk in Floyd's *Susannah* opposite Samuel Ramey and Renée Fleming. Mr. Griffey is a graduate of the Metropolitan Opera Young Artist Development Program and made his Met debut in April 1995 in *Parsifal* conducted by James Levine. He made his major role debut with the Metropolitan Opera in a critically acclaimed performance of the title role in *Peter Grimes*. He recently appeared at the Saito Kinen Festival in Matsumoto, Japan, as Le Fils in Poulenc's *Les Mamelles de Tirésias* conducted by Seiji Ozawa and recorded for Philips. Also in Japan he sang the last movement of Beethoven's Ninth Symphony, conducted by Seiji Ozawa to close the Opening Ceremonies of the 1998 Winter Olympics and televised internationally. In addition to the recordings of Previn's *A Streetcar Named Desire* and *Les Mamelles de Tirésias*, he can also be heard on the Decca recording of Verdi's *I lombardi* led by James Levine. For Delos he has recorded the role of Tom in Amy Beach's *Cabildo* with "Great Performers at Lincoln Center." The recipient of many honors and awards, Mr. Griffey holds degrees from Wingate University, the Eastman School of Music, and the Juilliard School. An alumnus of the Tanglewood Music Center, he sang the title role of *Peter Grimes* in the TMC production of that opera in 1996 under Seiji Ozawa's direction and made his Boston Symphony debut in Britten's *Spring Symphony* conducted by André Previn in January 1999. He returned to Tanglewood for the world premiere of Previn's Suite from *A Streetcar Named Desire* in July 1999 and a repeat performance of Britten's *Spring Symphony* last August. Upcoming engagements include appearances with the Mostly Mozart Festival, Los Angeles Philharmonic, the Metropolitan Opera, Pittsburgh Symphony, Atlanta Symphony, New York Philharmonic, and San Francisco Symphony.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of music by Berlioz. In February 1998, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin*, and Schoenberg's *Gurrelieder*, on Philips; and Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie* with the Boston Symphony Orchestra under Bernard Haitink's direction. They can also be heard on the RCA Victor discs "A Splash of Pops" and "Holiday Pops" with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—"Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips—with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His first recording with that ensemble for Koch International includes three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. The Chorale's latest recording for Koch includes Carter's remaining choral works. Mr. Oliver's appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan

Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, and conducted the orchestra most recently in July 1998. In May 1999, Mr. Oliver prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Carol Amaya
Katherine Barrett
Michele M. Bergonzi
Joan E. Bissell
Susan Cavalieri
Catherine C. Cave
Danielle Champoux
Lorenzee Cole
Patricia Cox
Sarah Dorfman Daniello
Carol E. Didget
Christine P. Duquette
Ann M. Dwelley
Maura Finn
Laura C. Grande
Isabel M. Gray
Kathy Ho
Laura Kohout
Nancy Kurtz
Barbara Levy
Jane Circle Morfill
Joei Marshall Perry
Livia Racz
Melanie W. Salisbury
Johanna Schlegel
Pamela Schweppe
Suzanne Schwing
Joan P. Sherman
Gwendolyn Soper
Angela M. Vieira
Alissa Shay Zeller

Mezzo-sopranos
Anne Begg
Maisy Bennett
Sara Bielanski
Betty B. Blume
Janene Ordener Bostwick
Ondine Brent
Abbe Dalton Clark
Sue Conte
Ethel Crawford
Diane Droste
Barbara Naidich Ehrmann
Paula Folkman
Debra Swartz Foote
Dorrie Freedman
Irene Gilbride
Navaz Karanjia
Evelyn Eshleman Kern
Gale Livingston
Amanda J. Mason
Catherine Playoust
Barbara M. Puder
Mimi Rohlfing
Daniel Roihl
Kathleen Schardin
Rachel Shetler
Linda Kay Smith
Ada Park Snider
Julie Steinhilber
Cindy Vredeveld
Christina Lillian Wallace
Marguerite Weidknecht
Mitzi Wolfe Zohar

Tenors
Robert Allard
Paul Allen
Brad W. Amidon
John C. Barr
Richard A. Bissell
Jeff Boice
Edward Chiu
Stephen Chrzan
Andrew Crain
Carey D. Erdman
Joel Evans
J. Stephen Groff
Mark H. Haddad
David M. Halloran
Michael Healan
John W. Hickman
Stanley Hudson
James R. Kauffman
Lance Levine
Ronald Lloyd
Sean Love
Henry Lussier
Mark Mulligan
John R. Papirio
Brian R. Robinson
Steve Rowan
Peter L. Smith
Martin S. Thomson
Kurt Walker

Basses
Stephen Bloom
Daniel E. Brooks
John Cavallaro
Kirk Chao
Jay Gregory
Elliott Gyger
Mark L. Haberman
Jeramie D. Hammond
Robert J. Henry
David K. Kim
Youngmoo Kim
John Knowles
William Koffel
Bruce Kozuma
Leo J. Lipis
Martin F. Mahoney
Lynd Matt
Stephen H. Owades
Daniel Perry
Peter Rothstein
Karl Josef Schoellkopf
Cornell L. Stinson
Christopher Storer
Peter S. Strickland
Bradley Turner
Thomas C. Wang
Peter J. Wender
Weston Wilson
Warren P. Ziegler

Felicia A. Burrey, Chorus Manager
Frank Corliss, Rehearsal Pianist

PALS Children's Chorus

Johanna Hill Simpson, Artistic Director



A singing-based, performing arts training program in residence at the W.H. Lincoln School in Brookline, MA, the PALS Children's Chorus was founded by its artistic director, Johanna Hill Simpson, in 1989 and has continued to provide its members with the training necessary to achieve excellence in the performing arts. PALS choruses have performed with the Boston Symphony, Boston Pops, Boston Philharmonic, Back Bay Chorale, Wellesley College Choir, Harvard-Radcliffe Chorus, Chorus Pro Musica, and the Nashoba Valley Chorale. PALS was invited by audition to sing at the American Choral Directors Association (ACDA) Eastern Division Conference in Philadelphia in 1996. "One Fine Hour," PALS' first compact disc, was released in 1998. In January 1999 PALS presented its first commission, *Tree of Life*, a cantata for children's chorus and baritone soloist by associate music director Bret Silverman. With the Boston Symphony Orchestra, PALS has performed music of Bach, Berlioz, Elliot Goldenthal, Mahler, and Tchaikovsky. Most recently, this past February, PALS participated in BSO performances of Britten's *War Requiem* in Boston and at New York's Carnegie Hall. They have also performed with the BSO at Tanglewood and at the Kennedy Center in Washington, D.C. PALS has also sung in a series of Holiday Pops concerts with Keith Lockhart and the Boston Pops, and can be heard on Mr. Lockhart's first holiday Pops recording. Children from PALS also participated in two Pops programs aired on PBS's "Evening at Pops" series. PALS is privately funded. Rehearsal and performance space are provided by school principal Barbara Shea. Tuition is the major source of operating funds, and there is a scholarship assistance program. PALS is funded in part by the Massachusetts Cultural Council, a state agency, and the A.C. Ratshesky Foundation.

Johanna Hill Simpson founded the PALS Children's Chorus in 1989. She received her B.A. in music from Dartmouth College and her master's in choral conducting from the New England Conservatory of Music, where she studied with Lorna Cooke DeVaron and served as assistant conductor of the New England Conservatory Chorus. In addition to directing the PALS program in Brookline, she conducted the Nashoba Valley Chorale for nine seasons. Ms. Simpson has served as guest conductor of the Radcliffe Choral Society and the Harvard-Radcliffe Chorus and prepared the child singers for the Boston Symphony Orchestra's performances of Henri Dutilleux's *The shadows of time*. In January 2000 she supervised the preparation of and conducted the children's choruses for the Boston Philharmonic's performances of Mahler's Symphony No. 8. Ms. Simpson is a frequent speaker and clinician throughout New England and was recently appointed co-chair of the Choral Conducting Department of the New England Conservatory of Music.

PALS Children's Chorus
Johanna Hill Simpson, Artistic Director

David Allen
Alex Amster
Abigail Caruso
Francesca Caruso
Emma Cohen
Johanna Dolle
Dave Dorvilier
Samantha Esher
Kathryn Gillan
Sarah Green-Golan
Sophie Hines
Arielle Johnson
Tolya Kuo
Gabriel Leader-Rose
Jack McLellan
Laura McLellan
Andrew Malley
Aaron Martel
Elissa Martel
Samara Oster
Willie Osterweil
Rachel Peteet
Dax Peters
Isaiah Plovnick
Ezra Pollard
Paige Resnick
Ralph Danahy Robinson
Anna Rochinski
Lani Rook
Michael Severo
Dalila Shannon
Evan Shannon
Alexander Simon
Kimberly Sullivan
Lindsay Tsopelas
Carlo Urmy
Zoe Vrabel
Leah Welbaum
Jessica Wight

Bret Silverman, Associate Conductor and Accompanist
Nancy Walker, Executive Director



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2000 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Sunday, August 6, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

ANDRÉ PREVIN, piano
DAVID FINCK, double bass
GRADY TATE, drums

A JAZZ EVENING WITH ANDRÉ PREVIN AND FRIENDS

Selections to be announced from the stage

Please note that Mickey Roker, who was originally scheduled to play drums this evening, is unable to be here because of an illness in his family.

André Previn plays the Bösendorfer piano.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

A Note from André Previn

In the past five years I have made three recordings in Seiji Ozawa Hall—a Sony recording including my own songs and a cello sonata for Yo-Yo Ma, plus two jazz recordings for Deutsche Grammophon with my friend David Finck. The making of those recordings was an unadulterated pleasure, heightened by the fact that Ozawa Hall is a treasure both acoustically and aesthetically. If something goes musically awry, it is the only recording venue I know where



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you can step outside and be instantly soothed by the trees and the grass and the wind.

Several summers ago, my final concert with the Boston Symphony Orchestra was on a Saturday night in the Shed. It was an all-Mozart program. The following morning—too early, but that's another story—David Finck and I showed up at Ozawa Hall in order to make our all-Ellington record ("We Got It Good and That Ain't Bad"). We arrived with several printed collections of Ellington's tunes, a pot of coffee, good intentions, and absolutely no pre-planned ideas. We leafed through the collections, and when we found a tune we wanted to play, we decided on a key, and, on occasion, an idea for a beginning or end. The rest was improvisation and interplay and a great deal of fun. Careful editing of a jazz record, needless to say, is impossible since no two takes were ever the same.

Although the official Tanglewood season was over, the grounds were still busy, and during our days of recording we had a constant stream of visitors including many of the Boston Symphony players, tourists looking for the T-shirt shop, and some friendly, if critical, squirrels. As musical inspiration goes, I can think of no better place anywhere.

André Previn
August 2000

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ARTISTS

André Previn



The conductor-composer-pianist André Previn is one of America's best-known musicians. In 1998-99 his first opera, *A Streetcar Named Desire*, written on commission from the San Francisco Opera and based on the Tennessee Williams play, had its premiere with that company under the composer's baton, with Renée Fleming as Blanche Dubois. The opera was subsequently telecast on the PBS series "Great Performances" and released on compact disc by Deutsche Grammophon. In the 1998-99 season Mr. Previn was honored with Germany's Commander's Cross of the Order of Merit, a Kennedy Center Lifetime Achievement Award, and, for his recording of *Streetcar*, the Grand Prix du Disque. He was also named "Musician of the Year" by *Musical America*. Over the past twenty-five years Mr. Previn has held chief artistic posts with such esteemed orchestras as the Los Angeles Philharmonic, the Pittsburgh Symphony, the Royal Philharmonic, the London Symphony Orchestra (of which he was named conductor laureate in 1993), and the Houston Symphony, also touring with them worldwide. In 1999-2000, Mr. Previn led subscription concerts with the Boston Symphony, New York Philharmonic, Pittsburgh Symphony, Vienna Philharmonic, and London Symphony, as well as concerts in Cologne and Tokyo. He also toured with Anne-Sophie Mutter and the Curtis Institute Orchestra on a seventeen-concert European tour, and conducted the Curtis Institute's 75th-anniversary concert at Carnegie Hall. In January 2000 Mr. Previn was honored by the Mozarteum in Salzburg with a Previn Festival including a recital with soprano Barbara Bonney, chamber music with members of the Vienna Philharmonic, and a Vienna Philharmonic concert including the world premiere of his latest orchestral work, *Diversions*, commissioned by the Mozarteum for that occasion, and included on Mr. Previn's most recent Boston Symphony program in April 2000. In May 2000 he appeared in recital with Renée Fleming at Lincoln Center and conducted the Vienna Philharmonic on tour in Europe.

In his early days, while actively interested and engaged in jazz, Mr. Previn played with such artists as Billie Holliday, Benny Goodman, Shelly Manne, Dizzy Gillespie, and Ella Fitzgerald. He

Jazz Weekend



Dave Brubeck



Diana Krall



Tony Bennett

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SEPTEMBER 2 SATURDAY

Tony Bennett with special guest Diana Krall

SEPTEMBER 3 SUNDAY

Rebecca Parris Quartet

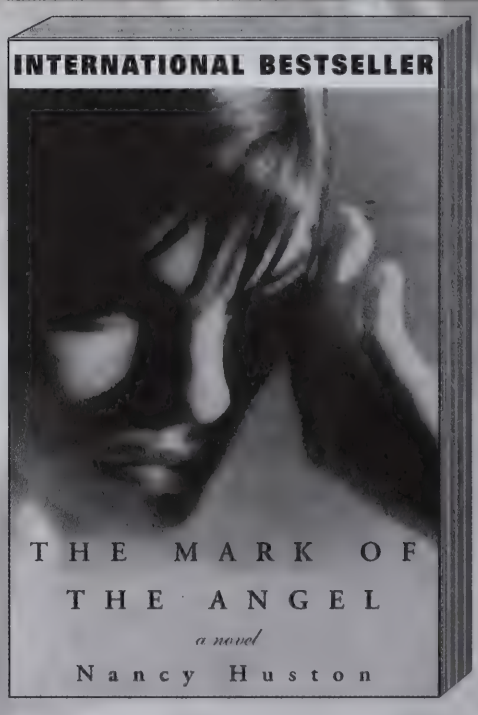
Dave Brubeck Quartet
80th-Birthday Celebration

Tanglewood

was also active as writer and arranger for Count Basie, Woody Herman, and Benny Goodman, as well as for a great many of the day's singers. More recently, after a long hiatus from his jazz activities, Mr. Previn has begun performing and recording jazz regularly with bassist David Finck. He has also made several recordings with jazz bass legend Ray Brown, guitarist Mundell Lowe, and drummer Grady Tate. In addition, the André Previn Jazz Trio has toured Japan, North America, and Europe. Mr. Previn's latest jazz releases, both on Deutsche Grammophon, include "We Got Rhythm," an all-Gershwin recording featuring David Finck, and "We Got It Good and That Ain't Bad," an all-Ellington album also with Mr. Finck. In October 2000, Mr. Previn and Mr. Finck will perform three evenings at the Jazz Standard in New York City; in spring 2001 they will make a jazz tour of Italy, with performances in cities including Rome and Milan.

As a composer, Mr. Previn is published exclusively by G. Schirmer, Inc. He has recently been commissioned by Carnegie Hall to write a work for the Emerson String Quartet and Barbara Bonney. Currently at work on his second opera (based on the Alessandro Baricco novel *Silk*), he has recently written two new song cycles for Renée Fleming, a violin work for Anne-Sophie Mutter, and a bassoon sonata. Earlier compositions include a piano sonata for Vladimir Ashkenazy, a violin sonata for Young-Uck Kim, a cello sonata for Yo-Yo Ma, songs for Janet Baker, Barbara Bonney, and Sylvia McNair, and, in collaboration with Tom Stoppard, a music drama for the London Symphony, *Every Good Boy Deserves Favour*. Mr. Previn's discography encompasses more than forty years of recordings for all the major labels. As a pianist he enjoys performing and recording song recitals, chamber music, and jazz. His 1998-99 season included appearances with Dame Kiri Te Kanawa, the Emerson String Quartet, and the Boston Symphony Chamber Players. Mr. Previn also performs and teaches annually at the Curtis Institute of Music and at the Tanglewood Music Center, where he works with the student orchestras, conductors, and composers, and enjoys coaching chamber music. In 1991 Doubleday released Mr. Previn's memoir, *No Minor Chords–My Early Days in Hollywood*, chronicling his years as composer, arranger, and orchestrator at the MGM Studios. In 1996 he was awarded a knighthood (KBE) by Her Majesty Queen Elizabeth II. Mr. Previn has appeared regularly with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood since his Tanglewood debut in 1977. He returns to the BSO podium later this month for an all-Mozart program on August 12 and an all-Strauss program on August 26 here at Tanglewood.

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David Finck

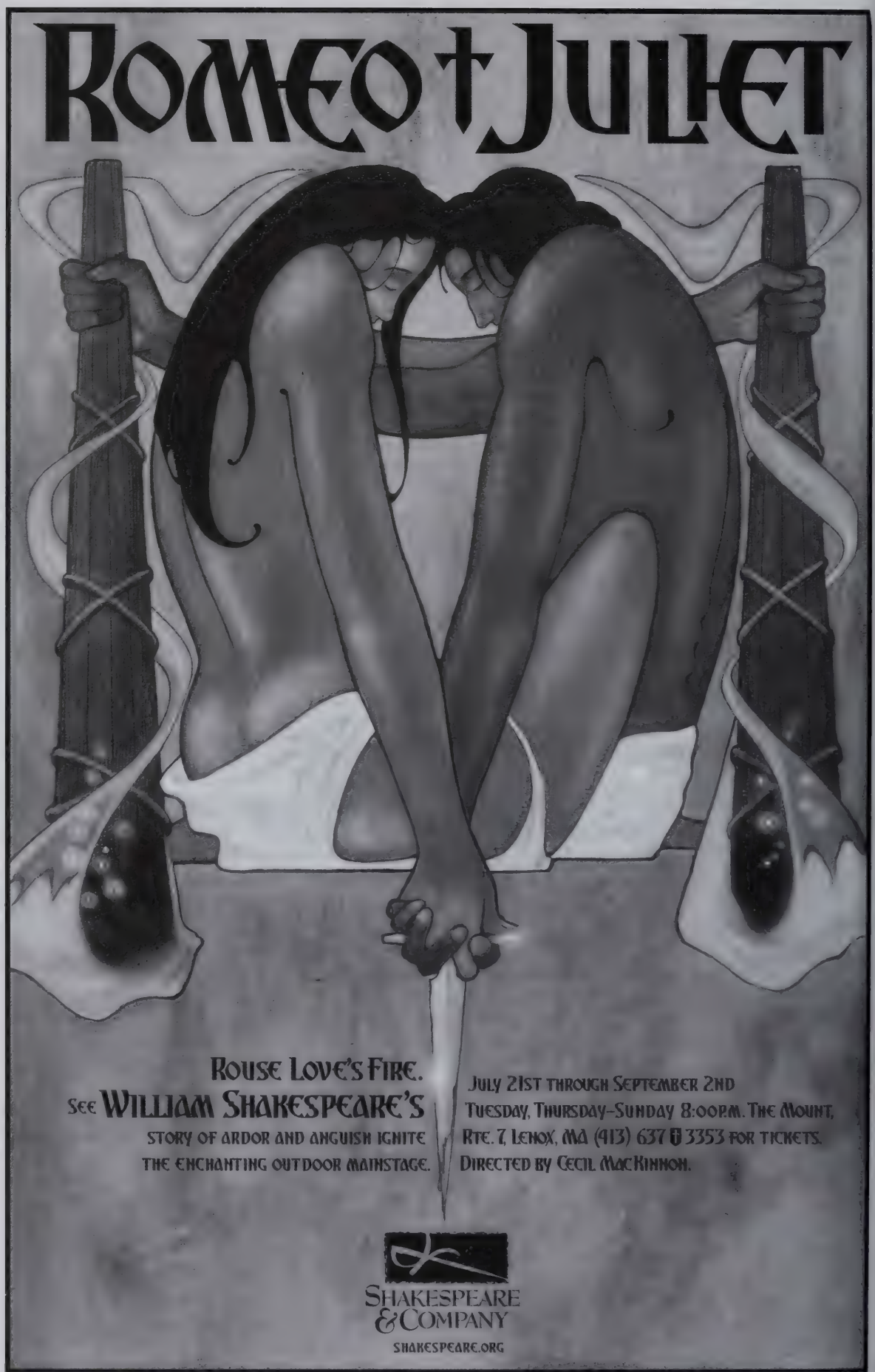


A native Philadelphian, David Finck began his musical education with Philadelphia Orchestra double bassists Samuel Goradetzer and Michael Shahan. He graduated from the Eastman School of Music in 1980 and immediately began touring with Woody Herman and His Thundering Herd. He then settled in New York City, where he has played with such artists as Dizzy Gillespie, Phil Woods, Aretha Franklin, Joe Williams, Ivan Lins, André Previn, the Orchestra of St. Luke's, Kenny Rankin, the Carnegie Hall Jazz Band, James Moody, Clark Terry, Gilberto Gil, and Roberta Flack. In 1986 Mr. Finck began working with jazz pianist Steve Kuhn, with whom he has performed in trios for tours throughout the United States, Canada, and Japan, and made six recordings involving different drummers. In 1987 he joined saxophonist Paquito D'Riviera's Havana-New York Ensemble. With Paquito he traveled throughout the United States, Europe, Japan, and South America and recorded several compact discs, including "Tico-Tico" and "Portraits of Cuba," both on the Chesky label. Mr. Finck's discography also includes recordings with the Empire Brass Quintet, Carly Simon, Natalie Cole, Barry Manilow, Peter, Paul, and Mary, Rosemary Clooney, Ivan Lins, George Michael, Phil Woods, Lee Konitz, and many others. In 1993 André Previn invited David Finck to participate in two recordings for Philips Classics featuring soprano Sylvia McNair: "Sure Thing, The Jerome Kern Songbook" and "Come Rain or Come Shine," an album of songs by Harold Arlen. Finck and Previn have also recorded two compact discs for the Deutsche Grammophon label, "We Got Rhythm," a collection of Gershwin songs, and "We've Got It Good and That Ain't Bad," featuring songs of Duke Ellington, the latter released in June 2000. Mr. Finck was invited to Rio de Janeiro in 1994 to record with the great Brazilian composer Ivan Lins; that same year he performed at the Free Jazz Festival concerts held in Rio and São Paulo. In 1997 he performed at the Santa Fe Chamber Music Festival with violinist Mark O'Connor and cellist Nathaniel Rosen. Other chamber music appearances have included the New Jersey Chamber Music Society, the La Jolla Chamber Festival, Tanglewood, Lincoln Center, and a feature performance at the 92nd Street Y with violinist Nadja Salerno-Sonnenberg. In addition to his busy performing and recording schedule, David Finck enjoys teaching and writing. He has written liner notes for several recordings, including the Gershwin disc with André Previn. He was a guest lecturer at the Hofstra University conference on Frank Sinatra in November 1998, and in June 1995 *The Village Voice* published an acclaimed article by him about Sinatra for the special jazz supplement "Sinatra at Eighty."

Grady Tate



Durham, North Carolina-born drummer Grady Tate began singing at age four and started playing the drums at age five. He has performed on hundreds of recordings both as drummer and backup vocalist, with such artists as Quincy Jones, Jimmy Smith, Lionel Hampton, Stan Getz, Lalo Schifrin, Michel Legrand, André Previn, Pearl Bailey, Tony Bennett, Aretha Franklin, Lena Horne, Peggy Lee, Della Reese, and Sarah Vaughn, among many others. Grady Tate's ambition was to become an actor and singer. He attended Morgan State University on a music scholarship before joining the United States Air Force, where he learned "what drumming was all about." Upon completing his military service he attended North Carolina Central University in Durham, where he received a degree in drama and English literature with a minor in psychology. He went on to teach English and speech in Washington, D.C., before moving to New York City to attend the American Academy of Dramatic Arts. Once in New York, however, he accepted an offer to play in Quincy Jones's band. His singing career began when Peggy Lee introduced him into her performances. Among his many other credits, Mr. Tate performed as drummer for six years for Johnny Carson's "Tonight Show" and was music director and drummer for the Broadway shows "Lena Horne: The Lady and Her Music" and "Black and Blue." Most recently he was conductor and vocalist for the Duke Ellington Bicentennial Celebration at the United Nations, performing at tributes for George Shearing and Joe Williams. He is currently Professor of Music at Howard University. He also teaches privately at New York's New School for Social Research. Mr. Tate has received two Grammy nominations as best Pop Male Vocalist (1973 and 1989) and won a Manhattan Association of Cabaret Singers award for Outstanding Male Jazz/Blues Vocalist in 1990. His latest vocal recording, "Feeling Free," was released on the Pow Wow Jazz label.


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SCHUMANN — *Dichterliebe*, Opus 48
(Poems by Heinrich Heine)

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(Joachim Heinrich Campe)
An die Einsamkeit, K.340b
(Johann Timotheus Hermes)
An Chloë, K.524 (Johann Georg Jacobi)
Warnung, K.416e (anonymous)

MAHLER — Songs from *Des Knaben Wunderhorn*
Der Schildwache Nachtlied
Revelge
Rheinlegendchen
Des Antonius von Padua Fischpredigt
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DAYS IN THE ARTS



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Notes

In the great German Lied tradition, eloquent vocalism is scarcely less important than a piano sonority rich and varied enough to support an important voice while evoking metaphorical images that illuminate the text. Accordingly, Wolfgang Amadeus Mozart (1756-1791), limited by his era's rudimentary piano, virtually belongs to the Lied's pre-history, while Gustav Mahler (1860-1911) represents a final stage, at which the orchestra is about to supplant the piano altogether. The genre reaches a mid-point apogee in Robert Schumann (1810-1856), whose quintessentially Romantic Lieder owe so much of their effect to the distinctive poetic keyboard colors and textures he so cherished.

All of **ROBERT SCHUMANN**'s great song cycles date from 1840—the miraculous year in which he finally moved beyond his decade-long preoccupation with solo piano music and unleashed a lyric torrent, composing some 140 vocal pieces between February and December. Among the first song-texts that Schumann chose that February were verses by one of Germany's greatest poets, Heinrich Heine, noted for his chiseled lyric elegance and mordant irony. After a spate of Lieder on various other poets' works, Schumann returned to Heine in May with a burst of twenty songs. Putting four aside, the composer arranged the others into a cycle that takes the singer from the quiet rapture of early courtship through the despair of rejection. Titled *Dichterliebe* ("Poet's Love"), the set reached print as Schumann's Opus 48 with a dedication to the soprano Wilhelmina Schröder-Devrient, who became a legendary exponent of the noble and bitter No. 7, "Ich grolle nicht."

Schumann's ardent, short-breathed lyricism and Heine's pithy, sophisticated *aperçus* complement each other with remarkable eloquence. An example of Schumann's very personal reading of Heine can be found in the last song, where the poet stages a mock funeral procession to bury "both my love and my sorrow" in an immense coffin. This is ordinarily taken to mean that the poet is left drained and empty. Schumann suggests, however, that the grim catharsis has restored the poet's tenderer sensibilities—for a wistful, rapt piano epilogue con-



solingly recaptures a lengthy garden idyll heard earlier (at the close of song No. 12, "Am leuchtenden Sommermorgen"). Elsewhere, Schumann perfectly captures Heine's irony, allowing fierce resentment to peek through the jolly student-song mask of No. 11, "Ein Jüngling liebt ein Mädchen," and providing obsessive, joyless wedding music for No. 9, "Es ist ein Flöten und Geigen." This quality balances the straightforward lyric beauty of earlier songs such as the eager No. 3, "Die Rose, die Lilie," and the achingly sensuous No. 5, "Ich will meine Seele tauchen."

In *Dichterliebe*, the piano provides an added dimension throughout, clothing the fervent vocal lines in atmospherically Romantic Schumannesque figurations, and summing up crucial songs with telling postludes.

WOLFGANG AMADEUS MOZART composed few voice-and-piano Lieder and long considered the genre unimportant. A handful of his songs, however, are masterpieces by any standards. The magnificent *Abendempfindung*, dated June 24, 1787, offers a luxuriant lyric blend of serenity and pathos, the music transfiguring the text's facile moralizing with true philosophical profundity. Mozart's inimitable comic timing enlivens *An Chloë*, which bears the same date. *An die Einsamkeit*, tentatively assigned to 1780 by scholars, is a mini-gem in Mozart's smiling-through-tears manner. Opening with a poignant dissonance, it continues in graceful minuet-rhythm. In *Warnung* (*ca.* 1783)—initially conceived as an orchestral *buffo* aria rather than a song—musical chuckles add drollery to the text's "food = sex" metaphor. Mozart left the instrumentation unfinished, providing only a bass line and a few indications for violins and oboes, but his obvious intentions can be persuasively simulated at the keyboard.

It was with a shock of self-recognition that **GUSTAV MAHLER**, around 1887, discovered *Des Knaben Wunderhorn*, an anthology of 703 traditional German folk poems and songs published some eight decades before. With its galaxy of frank, earthy, primitive emotions in true-to-life portraits that blend naiveté, mysticism, and deep folk wisdom, *Wunderhorn* might have been tailor-made for Mahler, whose music so frequently gives voice to those raging primal appetites that drive kings and beggars alike. For the next fourteen years, the *Wunderhorn* would be a core ingredient in Mahler's art, inspiring more than twenty Lieder and penetrating his Second, Third, and Fourth symphonies. While the *Wunderhorn* Lieder are most familiar in Mahler's iridescent orchestrations, most of them were originally designed with carefully wrought piano accompaniments, and the composer considered these keyboard versions to be fully finished works.

Completed in 1892, "Der Schildwache Nachtlied" is an astute and beguiling nocturnal vignette of a sentry in imagined or dreamed conversation with his sweetheart in town. The soldier preens in ultra-macho music crammed with exaggerated military gestures; she answers



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in melodic caresses redolent of intoxicating feminine fragrance. A quite different wartime atmosphere informs the harrowing "Revelge" (1899), one of Mahler's last *Wunderhorn* Lieder—and, in the composer's opinion, "my greatest song." A swaggering, relentless march takes on the bitterest irony against the almost sentimental pleas of the dying soldier being trampled by his comrades. After the hubbub of bloody battle dissipates, the initial march spectrally returns as ghost-soldiers head home. In "Rheinlegendchen" (1893), a folk-like dance-song, teasing rhythms add lyric zest to the story of a girl neglected by her lover, but facing her plight with poker-faced humor as she hopes for a fairy tale reunion. Although the protagonist is feminine, Mahler generally programmed the song with a baritone.

After composing a movement and a half of his Symphony No. 2 in 1888, Mahler put the score aside, unsure about how to continue with it. Only in 1893 did he realize that the *Wunderhorn* held the key to the symphony's central movements. While he was penning his song "Des Antonius von Padua Fischpredigt" that summer, he simultaneously employed its themes at greater length in the symphony's scherzo. Bringing mordant yet good-humored satire to this Lied, Mahler reveled in serpentine aquatic gurgles, understanding that the more "fishy" his music, the more human its sharp-edged portrait of hypocrisy and flightiness. Forest creatures figure in the more rustic wit of "Lob des hohen Verstandes" (1896), where, after cuckoo calls and nightingale twitters, the jackass asserts his prerogative as a music critic in a final "Hee-haw." Mahler composed "Urlicht" in 1893 and almost immediately inserted it into the Second Symphony. Its hymn-like strains limn a solemn, naive portrait of a soul at heaven's gate, rising to a passionate plea for salvation before the blissful close.

—Benjamin Folkman

Benjamin Folkman, Gold Record-winning collaborator on the album "Switched-On Bach," is also a prominent New York-based lecturer and annotator whose articles have appeared in *Opera News*, *Stagebill*, *Performing Arts*, and other publications. He is also the President of the Tcherepnin Society, and the author-compiler of the forthcoming book *Alexander Tcherepnin: A Compendium.*

GUEST ARTISTS

Thomas Quasthoff



Recognized as one of his generation's most remarkable singers, the German bass-baritone Thomas Quasthoff has been engaged by many of the world's leading orchestras and has collaborated with such renowned conductors as Claudio Abbado, Sir Colin Davis, Seiji Ozawa, Sir Simon Rattle, Mstislav Rostropovich, and Helmuth Rilling, among others. During the 1998-99 season Mr. Quasthoff's United States engagements included Mahler's *Des Knaben Wunderhorn* with the New York Philharmonic under Sir Colin Davis, Mahler's *Das Lied von der Erde* in his October 1998 debut with the Boston Symphony Orchestra under Seiji Ozawa, and Brahms's *Ein deutsches Requiem* with the Chicago Symphony under Daniel Barenboim in Chicago and Berlin. In Europe he appeared with the Berlin Philharmonic and Sir Simon Rattle in a program of Mozart arias, with the Concertgebouw Orchestra and Riccardo Chailly in Berlioz's *Damnation of Faust*, with the Deutsche Symphonie-Orchester Berlin and Michael Gielen in Bach's *St. Matthew* Passion, and with the London Symphony Orchestra and Mstislav Rostropovich in Britten's *War Requiem* at the Evian Festival. Recital engagements have included Schubert's *Winterreise* in Paris, Vienna, Salzburg, Munich, on tour in Japan, and in New York in January 1999, when he made his New York recital debut on the series "Great Performers at Lincoln Center." During the summer of 1999 he made his debuts at the Ravinia, Tanglewood, and Mostly Mozart festivals singing Mozart arias with the Freiburg Baroque Orchestra. Highlights of his 1999-2000 season included his Carnegie Hall debut in Britten's *War Requiem* with Seiji Ozawa and the Boston Symphony Orchestra, and a United States recital tour with concerts in Toronto, Atlanta, Berkeley, and Los Angeles, as well as recital engagements at the Kennedy Center and Tanglewood. European engagements included performances of Beethoven's Ninth Symphony with both the Vienna Philharmonic and City of Birmingham Symphony Orchestra under Sir Simon Rattle, and Brahms's *Ein deutsches Requiem* with Kurt Masur and the London Philharmonic, as well as recitals in cities including Vienna, London, Berlin, Amsterdam, and St. Petersburg. Mr. Quasthoff's discography includes



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recordings for BMG Classics, Haenssler, EMI-Electrola, Philips, and Bayer. In June 1999 he signed an exclusive recording contract with Deutsche Grammophon. In addition to several recital discs—including a recently released album of Brahms and Liszt songs—that company will record Mr. Quasthoff in works by Brahms, Mahler, Berio, Mussorgsky, Shostakovich, and Pfitzner in collaborations with Claudio Abbado, Pierre Boulez, Christian Thielemann, and Mikhail Pletnev. His BMG recordings include Lieder of Schumann, Schubert's *Winterreise*, and a collection of Mozart arias. Both *Winterreise* and his first Deutsche Grammophon recording, Mahler's *Des Knaben Wunderhorn* with Anne Sofie von Otter and the Berlin Philharmonic under Claudio Abbado, were nominated for Grammy awards in 1999. The subject of numerous articles in the national press, Mr. Quasthoff was also profiled on the CBS news program "60 Minutes." Mr. Quasthoff began his vocal studies with Professor Charlotte Lehmann and Professor Huber-Contwig (musicology) in Hannover, Germany. His awards include first prize in the 1988 ARD International Music Competition in Munich, the 1996 Shostakovich Prize in Moscow, and the 1996 Hamada Trust/Scotsman Festival Prize at the Edinburgh International Festival. Since 1996 he has been a professor in the vocal department of the Music Academy in Detmold, Germany, where he maintains a vigorous teaching schedule. This week brings Mr. Quasthoff's first Tanglewood recital as well as a repeat performance with the Boston Symphony of Britten's *War Requiem*. He will rejoin Mr. Ozawa and the orchestra in February 2001 as soloist in Bach's B minor Mass.

Justus Zeyen



Born in Kiel, Germany, Justus Zeyen received his first piano lessons from the famous German pianist Cord Garben. He then studied at the Hochschule für Musik und Theater in Hannover with Martin Dörrie, Karl Engel, and Bernhardt Ebert. He also participated in master classes of Eric Werba, Mitsuko Shirai and Hartmüt Holl, and Dietrich Fischer-Dieskau. In 1982 and 1986 he was awarded scholarships by the Richard Wagner Foundation. Since then, Mr. Zeyen has been in demand for concerts in Europe, Japan, and the United States. He has worked with such artists as Bernd Weikl and Siegfried Lorenz and has been a guest at the festivals of Braunschweiger Kammersmusikpodium, Kissinger Simmer, Schleswig-Holstein, the Schubertiade Feldkirch, and the Oregon Bach Festival. Beginning with concerts at Gidon Kremer's Lockenhaus Chamber Music Festival in 1994, Mr. Zeyen has been the regular accompanist for Thomas Quasthoff. They have been heard at the Schubertiade Feldkirch, the Concertgebouw in Amsterdam, the Comédie des Champs-Élysées in Paris, in Monte Carlo, at the Moscow Conservatory, at Berlin's Philharmonie, and at many other major venues. During the month of March 2000 Mr. Zeyen and Mr. Quasthoff toured the United States with a program of songs by Brahms, Liszt, Ravel, and Debussy, performing at such venues as the Kennedy Center in Washington, D.C., Herbst Theatre in Berkeley, Royce Hall in Los Angeles, and Spivey Hall in Atlanta. Their current American engagements include Tanglewood, the Mostly Mozart Festival, Alice Tully Hall as part of "Great Performers at Lincoln Center," and the Oregon Bach Festival. Also a teacher at the music academies of Detmold and Hannover, Mr. Zeyen can be heard with Thomas Quasthoff on their recent recital disc for Deutsche Grammophon of songs by Brahms and Liszt.

Listening To Girls

Each summer, thousands of people come to the Berkshires to listen. They come to hear these old hills echoing with the world's most glorious music. To be still and to listen—that is a powerful thing. The Berkshires, after all, are quiet, conducive to the pleasures of listening. Elsewhere, to turn off the din and truly listen—well, that is more of a challenge.

The voices of girls are especially hard to hear, particularly through the cacophony of what our culture is saying to them. Here's what to wear, here's how to look, here's how you should behave, how you should think. Don't ask too many questions. Don't talk back. Your appearance is more important than your programming skills and your writing. Choose your college based on your boyfriend.

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But when we create some quiet, girls' voices grow stronger. In a girls' school, girls become adventurous. They take up rock climbing and Tae Kwon Do. They write short stories, conduct complex scientific experiments, build software programs, and plan study-abroad trips. They look forward to college as a place to learn and gain new levels of competence. In the quiet, girls acquire confidence and strength. They begin to dream big dreams.

Listen to what girls in girls' schools say. Listen to the ideas they have for history projects. Listen to their opinions on computer game violence, or censorship, or biotechnology. Listen to how they discuss art and music and politics. It is amazing what girls can do when we respect their opinions. They will organize community service projects and learn new languages. They will publish magazines and start businesses. Look at the machines they build. Look at the presentations they put together. Listen to the music they compose. They will, in the quiet, learn to excel.

We listen to girls at Miss Hall's School. We turn down the noise and listen. In this space apart, we give girls the opportunity to be heard, to be leaders, to develop their own voices, their own ideas, their own vision of who they want to be. And suddenly it's not so quiet anymore but filled with the joyful music of young women becoming themselves.

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2000 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Tuesday, August 8, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

THOMAS QUASTHOFF, bass-baritone
JUSTUS ZEYEN, piano

Texts and Translations

The audience is politely requested to withhold applause until the end of each group of songs. Please do not applaud after the individual songs in each group.

ROBERT SCHUMANN, "Dichterliebe," Opus 48

Dichterliebe	**Poet's Love**
1.	
Im wunderschönen Monat Mai,	In the wondrously beautiful month of May,
als alle Knospen sprangen, da ist in meinem Herzen die Liebe aufgegangen.	when all the buds were bursting open, then in my heart love sprang up.
Im wunderschönen Monat Mai,	In the wondrously beautiful month of May,
als alle Vögel sangen, da hab' ich ihr gestanden mein Sehnen und Verlangen.	when all the birds were singing, I confessed to her my desire and my longing.
2.	
Aus meinen Tränen spriessen viel blühende Blumen hervor, und meine Seufzer werden ein Nachtigallenchor.	From my tears spring many blooming flowers, and my sighs become a choir of nightingales.
Und wenn du mich lieb hast, Kindchen, schenk' ich dir die Blumen all', und vor deinem Fenster soll klingen das Lied der Nachtigall.	And if you love me, little one, I'll send you all the flowers, and before your window shall resound the nightingale's song.
3.	
Die Rose, die Lilie, die Taube, die Sonne, die liebt' ich einst alle in Liebeswonne, ich lieb' sie nicht mehr, ich liebe alleine die Kleine, die Feine, die Reine, die Eine.	The rose, the lily, the dove, and the sun, I loved them all once in love's rapture, I love them no more; I love only the little one, the fine, pure, only one.
Sie selber, aller Liebe Wonne, ist Rose und Lilie und Taube und Sonne, ich liebe alleine die Kleine, die Feine, die Reine, die Eine, die Eine!	She herself, the wellspring of all love, is rose, lily, dove, and sun; I love only the little one, the fine one, the pure one, the only, only one!

Please turn the page quietly.

4.

Wenn ich in deine Augen seh',
so schwindet all' mein Leid und Weh;
und wenn ich küsse deinen Mund,
so werd' ich ganz und gar gesund.

Wenn ich mich lehn' an deine Brust,
kommt's über mich wie Himmelslust;
doch wenn du sprichst: ich liebe dich!
so muss ich weinen bitterlich.

When I look into your eyes,
all my woe and sorrow disappears;
and when I kiss your lips,
then I become entirely well again.

When I lie on your breast,
the joy of heaven comes over me;
but when you say, "I love you!"
then I must weep bitterly.

5.

Ich will meine Seele tauchen
in den Kelch der Lilie hinein;
die Lilie soll klingend hauchen
ein Lied von der Liebsten mein.

Das Lied soll schauern und beben,
wie der Kuss von ihrem Mund,
den sie mir einst gegeben
in wunderbar süsser Stund'.

I want to plunge my soul
into the lily's cup;
the lily, resoundingly, will breathe
a song of my beloved.

The song will shudder and tremble,
like the kiss from her mouth,
that she gave me once
in a wondrously sweet hour.

6.

Im Rhein, im heiligen Strome,
da spiegelt sich in den Well'n,
mit seinen grossen Dome,
das grosse heilige Köln.

Im Dom da steht ein Bildnis,
auf goldenem Leder gemalt,
in meines Lebens Wildnis
hat's freundlich hinein gestrahlt.

Es schweben Blumen und Eng'lein
um unsre liebe Frau;
die Augen, die Lippen, die Wänglein,
die gleichen der Liebsten genau.

In the Rhine, the holy stream,
there, reflected in the waves,
with its great cathedral,
is the great and holy city Cologne.

In the cathedral there is an image,
painted on golden leather,
into the wilderness of my life
it has shone with friendly light.

Flowers and cherubs hover
around our Blessed Virgin;
the eyes, the lips, the cheeks,
resemble those of my sweetheart
precisely.

7.

Ich grolle nicht, und wenn das Herz
auch bricht.
Ewig verlor'nes Lieb! Ich grolle nicht.
Wie du auch strahlst in
Diamantenpracht,
es fällt kein Strahl in deines
Herzensnacht,
das weiss ich längst.

Ich grolle nicht, und wenn das Herz
auch bricht.
Ich sah dich ja im Traume,
und sah die Nacht in deines Herze Raume
und sah die Schlang', die dir am
Herzen frisst,

I'll not grumble, even though my heart
should break,
O Love forever lost! I'll not grumble.
Though you shine in diamonds'
splendor,
no beam reaches into your heart's dark
night.
I've known that for a long time.

I'll not grumble, even though my heart
should break,
for I saw you in a dream,
and saw the night within your heart,
and saw the serpent that feeds upon
your heart,

ich sah, mein Lieb, wie sehr du elend bist.
Ich grolle nicht, ich grolle nicht.

I saw, my love, how very wretched you are.
I'll not grumble, I'll not grumble.

8.

Und wüssten's die Blumen, die kleinen,
wie tief verwundet mein Herz,
sie würden mit mir weinen,
zu heilen meinen Schmerz.

Und wüssten's die Nachtigallen,
wie ich so traurig und krank,
sie liessen fröhlich erschallen
erquickenden Gesang.

Und wüssten sie mein Wehe,
die goldenen Sternelein,
sie kämen aus ihrer Höhe,

und sprächen Trost mir ein.

Sie alle können's nicht wissen,
nur eine kennt meinen Schmerz;
sie hat ja selbst zerrissen,
zerrissen mir das Herz.

And if the nightingales knew
how deeply my heart has been wounded,
they would weep with me
to heal my pain.

And if the nightingales knew
how sad I am and ill,
they would give vent to joyous,
refreshing song.

And if they knew my woe,
the little golden stars,
they would come down from their height

to speak words of solace to me.

But they all cannot know it,
only one knows my pain;
for she herself has torn,
torn my heart in two.

9.

Das ist ein Flöten und Geigen,
Trompeten schmettern darein,
da tanzt wohl den Hochzeitreigen
die Herzallerliebste mein.

Das ist ein Klingen und Dröhnen,
ein Pauken und ein Schalmein;
dazwischen schluchsen und stöhnen
die lieblichen Engelein.

I hear flutes and fiddles,
and trumpets sounding, too.
There, dancing a wedding round,
is my heart's beloved.

I hear a ringing and a roaring,
drumming and the sound of shawms;
in between are sobbing and moaning
the sweet little angels.

10.

Hör, ich das Liedchen klingen,
das einst die Liebste sang,
so will mir die Brust zerspringen,
vor wilden Schmerzendrang.

Es treibt mich ein dunkles Sehnen
hinauf zur Waldeshöh'.
dort löst sich auf in Tränen
mein übergrosses Weh'.

When I hear the little song
that my sweetheart once sang,
my heart could burst
from the wild urgency of my pain.

A dark longing drives me
up to the wooded heights;
there in tears
my all too great torment dissolves.

11.

Ein Jüngling liebt ein Mädchen,
die hat einen andern erwählt;
der and're liebt eine and're,
und hat sich mit dieser vermählt.

A youth loves a maiden
who chose another;
this other loves another,
whom he has married.

Please turn the page quietly.

Das Mädchen nimmt aus ärger
den ersten besten Mann,
der ihr in den Weg gelaufen;
der Jüngling ist übel d'ran.

Es ist eine alte Geschichte,
doch bleibt sie immer neu;
und wem sie just passieret,

dem bricht das Herz entzwei.

The girl, in anger, takes
the first good man
who comes her way;
the youth is in a bad way.

It's an old story,
though it remains ever new;
and to the one to whom it has
happened,
it breaks his heart in two.

12.

Am leuchtenden Sommermorgen
geh' ich im Garten herum.
Es flüstern und sprechen die Blumen,
ich aber wandle stumm.

Es flüstern und sprechen die Blumen,
und schau'n mitleidig mich an:
sei uns'rer Schwester nicht böse,
du trauriger, blasser Mann.

On a radiant summer morning
I walk around the garden.
The flowers whisper and speak,
but I wander mute.

The flowers whisper and speak
and gaze on me sympathetically:
"Don't be angry with our sister,
you sad, pale man."

13.

Ich hab' im Traum geweinet,
mir träumte du lägest im Grab.
Ich wachte auf, und die Träne
floss noch von der Wange herab.

Ich hab' im Traum geweinet.
mir träumt', du verliessest mich.
Ich wachte auf, und ich weinte
noch lange bitterlich.

Ich hab' im Traum geweinet.
mir träumte, du wärst mir noch gut.
Ich wachte auf, und noch immer
strömt meine Tränenflut.

I wept in my dreams.
I dreamed that you lay in your grave.
I awoke, and the tears
still flowed down my cheeks.

I wept in my dreams.
I dreamed that you left me.
I awoke, and I wept
bitterly for a long time.

I wept in my dreams.
I dreamed that you still loved me.
I awoke, and still
the flood of tears streams forth.

14.

Allnächtlich im Traume seh' ich dich,
und sehe dich freundlich, freundlich
grüssen,
und laut aufweinend stürz' ich mich
zu deinen süssen Füssen.

Du siehest mich an, wehmütiglich,
und schüttelst das blonde Köpfchen;
aus deinen Augen schleichen sich
die Perlentränentröpfchen.

Du sagst mir heimlich ein leises Wort,
und gibst mir den Strauss, den Strauss
von Cypressen,
ich wache auf, und der Strauss ist fort,
und's Wort hab' ich vergessen.

Every night in my dreams I see you,
and I behold you greeting me in a
friendly, friendly way,
and weeping loudly I fling myself
at your sweet feet.

You look at me with melancholy
and shake your blonde head;
from your eyes steal forth
the pearly teardrops.

You whisper to me, secretly, a soft word,
and give me a bouquet, a bouquet of
cypresses.
I wake—and the bouquet is gone,
and I have forgotten the word.

15.

Aus alten Märchen winkt es
hervor mit weisser Hand,
da singt es und da klingt es
von einen Zauberland;

wo bunte Blumen blühen
im gold'nen Abendlicht,
und lieblich duftend glühen,
mit bräutlichem Gesicht;

und Grüne Bäume singen
uralte Melodei'n,
die Lüfte heimlich klingen
und Vögel schmettern drein;

und Nebelbilder steigen
wohl aus der Erd' hervor,
und tanzen luft'gen Reigen,
im wunderlichen Chor;

und blaue Funken brennen
an jedem Blatt und Reis,
and rote Lichter rennen
im irren, wirren Kreis;

und laute Quellen brechen
aus wildem Marmorstein,
und seltsam in den Bächen
strahlt fort der Wiederschein.

Ach, könnt' ich dorthin kommen,
und dort mein Herz erfreu'n,
und aller Qual entnommen,
und frei und selig sein!

Ach! jenes Land der Wonne,
das seh' ich oft im Traum,
doch kommt die Morgensonne,
zerfliesst's wie eitel Schaum.

From ancient fairy tales
a white hand beckons,
singing and ringing
with tales of a magic land,

where many-hued flowers bloom
in the golden light of evening,
and glow in the lovely fragrance
with bride-like faces;

and green trees sing
primeval melodies,
the breezes resound furtively
and birds add their song to it;

and misty images arise
from out of the earth
and dance airy rounds
in a whimsical chorus;

and blue sparks burn
on every leaf and twig,
and red lights run
in a mad, confused circle;

and boisterous springs break forth
from wild marble stone,
and strangely in the brooks
their reflection shines forth.

Ah, if I could only go there,
and there bring joy to my heart,
and remove all torment
and be free and in bliss!

Ah, that land of rapture,
which I often see in my dreams—
but the morning sun comes,
melts it like empty foam.

16.

Die alten, bösen Lieder,
die Träume bös' und arg,
die lasst uns jetzt begraben,
hold einen grossen Sarg.

Hinein leg' ich gar manches,
doch sag' ich noch nicht was;
der Sarg muss sein noch grösser
wie's Heidelberger Fass.

Und holt eine Totenbahre
und Bretter fest und dick;
auch muss sie sein noch länger,
als wie zu Mainz die Brück'.

The old, angry songs,
the evil, angry dreams—
let us bury them now;
fetch a great coffin.

I'll lay a great deal inside it,
but I'll not yet say what;
the coffin must be still larger
than the great tun at Heidelberg.

And fetch a bier,
and planks firm and thick;
they must be still longer
than the bridge at Mainz.

Please turn the page quietly.

Und holt mir auch zwölf Riesen,
die müssen noch stärker sein,
als wie der starke Christoph,

im Dom zu Köln am Rhein.

Die sollen den Sarg forttragen,
und senken ins Meer hinab;
denn solchem grossen Sarge
gebührt ein grosses Grab.

Wisst ihr, warum der Sarg wohl
so gross und schwer mag sein?
Ich senkt' auch meine Liebe
und meinen Schmerz hinein.

—Heinrich Heine

And fetch me twelve giants,
who must be still stronger
than powerful St. Christopher himself,

the one in the Cologne cathedral on the Rhine.

They shall carry the coffin away
and sink it in the sea,
for such a huge coffin
deserves a huge grave.

Do you know why the coffin
must be so great and so heavy?
I sank also my love
and my pain in it.

—translation by Steven Ledbetter

—INTERMISSION—

WOLFGANG AMADÈ MOZART

Please note that "An die Einsamkeit," originally scheduled for this evening, will not be included in tonight's concert. Messrs. Quasthoff and Zeyen will perform only the three Mozart songs printed here.

Abendempfindung, K.523
Abend ist's, die Sonne ist verschwunden,
Und der Mond strahlt Silberglanz;
So entfliehn des Lebens schönste Stunden,
Fliehn vorüber wie im Tanz.

Bald entflieht des Lebens bunte Szene,
Und der Vorhang rollt herab;
Aus ist unser Spiel, des Freundes Träne
Fließet schon auf unser Grab.

Bald vielleicht (mir weht, wie Westwind leise,
Eine stille Ahnung zu),
Schließ ich dieses Lebens Pilgerreise,
Fliege in das Land der Ruh.

Werdet ihr an meinem Grabe weinen,
Trauernd meine Asche sehn,
Dann, o Freunde, will ich euch erscheinen
Und will himmelauf euch wehn.

Schenk auch du ein Tränchen mir und pflücke
Mir ein Veilchen auf mein Grab,
Und mit deinem seelenvollen Blicke
Sieh dann sanft auf mich herab.

Evening thoughts
It is evening. The sun has vanished,
and the moon sheds a silver gleam;
thus flit life's finest hours,
flit by as in a dance.

Away soon will flit life's pageant,
and the curtain come rolling down;
our play is done, the friend's
tear falls already on our grave.

Soon maybe (like the westwind, wafts
upon me a quiet presentiment),
this pilgrimage of life I shall end,
and fly to the land of rest.

If you will then weep by my grave,
and mourning, upon my ashes gaze,
then, O friends, shall I appear

and waft you heavenwards.

And you, my love, bestow on me a tear,

and pluck me a violet for my grave,
and with your soulful gaze,
look down then gently on me.

Weih mir eine Träne, und ach! schäme
Dich nur nicht, sie mir zu weihn;
Oh, sie wird in meinem Diademe
Dann die schönste Perle sein!

—Joachim Heinrich Campe

Consecrate a tear to me, and ah, be
only not ashamed to do so;
oh, in my diadem will it
then be the fairest of the pearls.

An Chlöe, K.524

Wenn die Lieb' aus deinen blauen,
Hellen, offnen Augen sieht,
Und vor Lust hineinzuschauen
Mir's im Herzen klopft und glüht;
Und ich halte dich und küsse
Deine Rosenwangen warm,
Liebes Mädchen, und ich schließe
Zitternd dich in meinen Arm!

Mädchen, Mädchen, und ich drücke
Dich an meinen Busen fest,
Der im letzten Augenblicke
Sterbend nur dich von sich läßt;
Den berauschten Blick umschattet
Eine düstre Wolke mir,
Und ich sitze dann ermattet,
Aber selig neben dir.

—Johann Georg Jacobi

To Chloë

When love looks out from your blue,
bright, open eyes
and with joy of gazing into them
my heart throbs and glows;
and I hold you and kiss
ardently your rosy cheeks,
dear maiden, and clasp you
trembling in my arms!

Maiden, maiden, and I press
you firmly to my breast
which at the very last,
only at death, will let you go;
then is my enraptured gaze
overshadowed by a somber cloud,
and I sit then weary
but blissful, beside you.

Warnung, K.433

Männer suchen stets zu naschen,
Läßt man sie allein,
Leicht sind Mädchen zu erhaschen,
Weiß man sie zu überraschen.

Soll das zu verwundern sein?
Mädchen haben frisches Blut,
Und das Naschen schmeckt so gut.

Doch das Naschen vor dem Essen
Nimmt den Appetit.
Manche kam, die das vergessen,
Um den Schatz, den sie besessen,
Und um ihren Liebsten mit.

Väter, läßt euch's Warnung sein,
Sperrt die Zukkerplätzchen ein!
Sperrt die jungen Mädchen ein!

—anonymous

Warning

Men look ever for sly morsels,
if left to themselves,
catching girls is easy
if you know how to surprise.

Is that any wonder?
Girls are full-blooded,
sly morsels are so sweet.

But sly morsels before the meal
ruin the appetite.
Many a girl who's forgotten that
has lost her most precious possession,
and with it, her beloved.

Fathers, let it be a warning,
lock your sugar-drops away,
lock your young girls in.

—English translations ©1976
George Bird and Richard Stokes



GUSTAV MAHLER, Songs from "Des Knaben Wunderhorn"

Der Schildwache Nachtlied

"Ich kann und mag nicht fröhlich sein!
Wenn alle Leute schlafen,
So muss ich wachen!
Muss traurig sein!"

"Lieb' Knabe, du musst nicht traurig sein!
Will deiner warten
Im Rosengarten,
Im grünen Klee!"

"Zum grünen Klee da geh' ich nicht!
Zum Waffengarten
Voll Helleparten
Bin ich gestellt!"

"Stehst du im Feld, so helf' dir Gott!
An gottes Segen
Ist alles gelegen!
Wer's glauben tut!"

"Wer's glauben tut, ist weit davon!
Er ist ein König!
Er ist ein Kaiser!
Er führt den Krieg!"

Halt! Wer da? Rund'! Bleib' mir vom Leib!
Wer sang es hier?
Wer sang zur Stund'?
Verlorne Feldwacht
Sang es um Mitternacht!

The Sentry's Night Song

"I cannot and will not be cheerful.
While others sleep,
I must wake!
Must be sad!"

"Dear love, you don't have to be sad.
I'll wait for you
In the rose garden,
In the green clover."

"I won't go to the green clover.
It is to the garden of arms,
Full of halberds,
That I am assigned."

"If you are in the field, then may God help you!
It is on God's blessing
That all depends.
If you believe in it."

"He who believes in it is far away.
He is a king.
He is an emperor.
He wages war."

Halt! Who goes there? Turn round!
Keep your distance!
Who sang here?
Who sang just now?
The lost sentry
Sang it at midnight.

Revelge

Des Morgens zwischen drei'n und vieren,
Da müssen wir Soldaten marschieren
Das Gässlein auf und ab,
Tralali, Tralalei, Tralalera,
Mein Schätzel sieht herab!

Ach, Bruder, jetzt bin ich geschossen,
Die Kugel hat mich schwer, schwer getroffen,
Trag' mich in mein Quartier!
Tralali, Tralalei, Tralalera,
Es ist nicht weit von hier.

Ach, Bruder, ich kann dich nicht tragen,
Die Feinde haben uns geschlagen!
Helf' dir der liebe Gott;
Tralali, Tralalei, Tralalera,
Ich muss marschieren bis in Tod!

Reveille

Of a morning, between three and four,
We soldiers must be marching
Up and down the street,
Tralalee, tralaly, tralalera,
My honey looks down.

Ah brother, now I'm shot,
The bullet has hit me hard, hard.
Carry me back to my camp.
Tralalee, tralaly, tralalera,
It isn't far from here.

Ah brother, I cannot carry you,
The enemy has beaten us.
May the dear God help you!
Tralalee, tralaly, tralalera,
I must march on into my death!

Ach, Brüder! ihr geht ja mir vorüber,
Als wär's mit mir vorbei!
Tralali, Tralalei, Tralalera,
Ihr tretet mir zu nah!

Ich muss wohl meine Trommel rühren,
Tralali, Tralalei, Tralalera,
Sonst werd' ich mich verlieren,
Tralali, Tralalei, Tralalera,
Die Brüder, dick gesät,
Sie liegen wie gemäht.

Er schlägt die Trommel auf und nieder,
Er wecket seine stillen Brüder,
Tralali, Tralalei,
Sie schlagen ihren Feind,
Tralali, Tralalei, Tralalerallala,
Ein Schrecken schlägt den Feind!

Er schlägt die Trommel auf und nieder
Da sind sie vor dem Nachtquartier
schon wieder,
Tralali, Tralalei!
Ins Gässlein hell hinaus,
Sie zieh'n vor Schätzleins
Haus,
Tralali, Tralalei, Tralalera.

Des Morgens stehen da die
Gebeine
In Reih' und Glied, sie steh'n wie
Leichensteine.
Die Trommel steht voran,
Dass sie ihn sehen kann,
Tralali, Tralalei, Tralalera.

Ah brothers, you pass me by
As though it were all over with.
Tralalee, tralaly, tralalera,
You come too close.

I must sound my drum,
Tralalee, tralaly, tralalera,
Or else I am lost,
Tralalee, tralaly, tralalera,
My brothers, thickly sown,
They lie as if mown.

Up and down he beats his drum,
He wakes his silent brothers,
Tralalee, tralaly,
They beat their enemy,
Tralalee, tralaly, tralalerallala,
Terror vanquishes the enemy.

Up and down he beats his drum,
And already they're back at their
nighttime camp,
Tralalee, tralaly,
Out into the bright street,
They parade in front of his honey's
house,
Tralalee, tralaly, tralalera.

When morning comes, there stand
their bones
In rank and file, they stand like
tombstones.
The drummer-boy stands at their head
So that she can see him,
Tralalee, tralaly, tralalera.

Rheinlegendchen

Bald gras' ich am Neckar,
Bald gras' ich am Rhein;
Bald hab' ich ein Schätzel,
Bald bin ich allein!

Was hilft mir das Grasen,
Wenn d'Sichel nicht schneid't!
Was hilft mir ein Schätzel,
Wenn's bei mir nicht bleibt!

So soll ich denn grasen
Am Neckar, am Rhein,
So werf' ich mein goldenes
Ringlein hinein.

Little Rhine Legend

Now I mow by the Neckar,
Now I mow by the Rhine,
Now I have a sweetheart,
Now I am alone.

What good is mowing
If the sickle won't cut?
What good is a sweetheart
If she won't stay with me?

But if I must mow
By the Neckar, by the Rhine,
Then I'll throw my golden
Ring into the waters.

Please turn the page quietly.

Es fliesset im Neckar
Und fliesset im Rhein,
Soll schwimmen hinunter
Ins Meer tief hinein.

Und schwimmt es, das Ringlein,
So frisst es ein Fisch!
Das Fischlein soll kommen
Auf's Königs sein Tisch!

Der König tät fragen:
Wem's Ringlein sollt' sein?
Da tät mein Schatz sagen:
Das Ringlein g'hört mein.

Mein Schätzlein tät springen
Berg auf und Berg ein,
Tät mir wied'rum bringen
Das Goldringlein mein!

Kannst grasen am Neckar,
Kannst grasen am Rhein!
Wirf du mir nur immer
Dein Ringlein hinein!

Des Antonius von Padua Fischpredigt

Antonius zur Predigt
Die Kirche find't ledig!
Er geht zu den Flüssen
Und predigt den Fischen!
Sie schlag'n mit den Schwänzen!
Im Sonnenschein glänzen!

Die Karpfen mit Rogen
Sind all' hierher zogen,
Hab'n d'Mäuler aufrissen,
Sich Zuhörn's beflissen!
Kein Predigt niemalen
Den Fischen so g'fallen!

Spitzgoschete Hechte,
Die immerzu fechten,
Sind eilends herschwommen,
Zu hören den Frommen!

Auch jene Phantasten,
Die immerzu fasten:
Die Stockfisch ich meine,
Zur Predigt erscheinen.
Kein Predigt niemalen
Den Stockfisch so g'fallen!

Gut Aale und Hausen,
Die vornehme schmausen,
Die selbst sich bequemen,
Die Predigt vernehmen!

It flows with the Neckar
And flows with the Rhine;
Let it swim away then
To the depths of the sea.

And as the ring swims on down,
A fish will swallow it.
That little fish will land
On the King's own table.

So the King asks,
Whose ring can this be?
And then my love answers,
That ring belongs to me.

My sweetheart will leap
Up hill and down dale
And will bring back to me
My little gold ring.

You can mow by the Neckar,
You can mow by the Rhine,
Just so long as you always
Throw your ring into the waters.

Anthony of Padua's Sermon to the Fishes

At sermon time, Anthony
Finds the church empty.
He goes to the rivers
To preach to the fishes.
They flip their tails
And gleam in the sunshine.

The carp with their spawn
Have all come along,
Have opened their mouths wide,
Have worked hard at listening.
No sermon ever
Pleased the fishes as much.

The sharp-mouthed pike,
Who are forever fighting,
Have swum by in a hurry
To hear the holy man.

Even those visionaries
that are forever fasting
—it's the dried cod I mean
—appear for the sermon.
No sermon ever
Pleased the cod as much.

Fine eel and sturgeon,
Those finicky eaters,
Even they condescend
To attend to the sermon.

Auch Krebse, Schildkroten,
Sonst langsame Boten,
Steigen eilig vom Grund,
Zu hören diesen Mund!
Kein Predigt niemalen
Den Krebsen so g'fallen!

Fisch' grosse, Fisch' kleine,
Vornehm und gemeine,
Erheben die Köpfe
Wie verständ'ge Geschöpfe!
Auf Gottes Begehren
Die Predigt anhören!

Die Predigt geendet,
Ein jeder sich wendet.
Die Hechte bleiben Diebe,
Die Aale viel lieben;
Die Predigt hat g'fallen,
Sie bleiben wie Allen!

Die Krebs geh'n zurücke;
Die Stockfisch' bleib'n dicke,
Die Karpfen viel fressen,
Die Predigt vergessen!
Die Predigt hat g'fallen,
Sie bleiben wie Allen.

Even crabs and turtles,
Usually so slow about their errands,
rise hurriedly from the riverbed
To hear what issues from this mouth.
No sermon ever
Pleased the crabs so much.

Big fish and little fish,
Classy and vulgar,
Raise their heads
Like intelligent creatures,
At God's desire
To attend to the sermon.

When the sermon is over,
Each turns away.
The pike stay thieves
And the eels are still lechers.
The sermon has delighted them,
And they stay just as they were.

The crabs still go backwards,
The cod stay fat,
The carp are still gluttons,
The sermon is forgotten.
The sermon has delighted them,
And they stay just as they were.

Lob des hohen Verstandes

Einstmal in einem tiefen Tal
Kuckuck und Nachtigall
Täten ein Wett' anschlagen,
Zu singen um das Meisterstück,
Gewinn' es Kunst, gewinn' es Glück!
Dank soll er davon tragen!

Der Kuckuck sprach: "So dir's gefällt,

Hab ich den Richter wählt."
Und tät gleich den Esel ernennen!

"Denn weil er hat zwei Ohren gross,
So kann er hören desto bos,
Und, was recht ist, kennen!

Sie flogen vor den Richter bald
Wie dem die Sache ward erzählt,
Schuf er, sie sollten singen!
Die Nachtigall sang lieblich aus!
Der Esel sprach: "Du machst mir's kraus!

Ija! Ija! Ich kann's in Kopf nicht bringen!

In Praise of Lofty Intellect

Once upon a time in a deep valley,
The cuckoo and the nightingale
Made a bet to see which of them
Could sing the more masterly song:
Whether through art or luck,
The winner shall be rewarded.

The cuckoo said: "If it is all right
with you
I have chosen the judge."
And right then and there he named
the donkey,
"For since he has two big ears
He can hear that much the better
And recognize what is right."

Soon they flew before the judge.
When he was told what it was all about
He decreed that they should sing.
The nightingale sang out sweetly.
The donkey said, "You pseudo-
intellectual, you.
Hee-haw, hee-haw, I can't take it in."

Please turn the page quietly.

Der Kuckuck drauf fing an geschwind
Sein Sang durch Terz und Quart und Quint.
Dem Esel g'fiels, er sprach nur: "Wart!
Dein Urteil will ich sprechen.

"Wohl sungen hast du Nachtigall!
Aber Kuckuck singst gut Choral

Und hältst den Takt fein innen!
Das sprech' ich nach mein' hoh'n Verstand,
Und kost' es gleich ein ganzes Land,
So lass ich's dich gewinnen.
Kuckuck, Kuckuck, Ija!"

Then the cuckoo quickly began
His song through thirds and fourths and fifths.
The ass loved it and he just said, "Wait,
I'll now pronounce my verdict.

"You sang well, nightingale,
But cuckoo, you are a fine chorale-singer
And you know how to keep time.
This I speak from the height of my intellect,
And were it to cost me a whole country,
I pronounce you the winner.
Cuckoo, cuckoo, hee-haw."

Urlicht

O Röschen rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber möcht ich im Himmel sein!

Da kam ich auf einen breiten Weg,
Da kam ein Engelein und wollt mich abweisen.
Ach nein! Ich liess mich nicht abweisen!
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig selig Leben!

—from *Des Knaben Wunderhorn* (*The Boy's Magic Horn*)

Primal Light

O little red rose!
Humankind lies in greatest need!
Humankind lies in greatest pain!
Much rather would I be in Heaven!

Then I came onto a broad way,
And an angel came and wanted to turn me away.
But no, I would not let myself be turned away!
I am from God and would return to God!
Dear God will give me a light,

Will light me to eternal, blissful life!

—translations by Michael Steinberg



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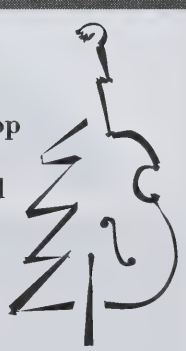
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Prelude Concert

Friday, August 11, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

FENWICK SMITH, flute
ROBERT SHEENA, oboe and English horn (CARTER)
MARK McEWEN, oboe (POULENC)
SCOTT ANDREWS, clarinet
RICHARD RANTI, bassoon
JONATHAN MENKIS, horn
TIMOTHY GENIS, timpani
NINA FERRIGNO, piano

CARTER	"March" from *Eight Pieces for Timpani*
CARTER	Woodwind Quintet Allegretto Allegro giocoso
CARTER	"Saëta" from *Eight Pieces for Timpani*
COPLAND	*Nocturne* for clarinet and piano
CARTER	"Canto" from *Eight Pieces for Timpani*
CARTER	*Pastoral* for English horn and piano
CARTER	"Canaries" from *Eight Pieces for Timpani*
POULENC	Sextet for piano and wind quintet Allegro vivace Divertissement: Andantino Finale: Prestissimo

Baldwin piano
Nina Ferrigno plays the Steinway piano.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

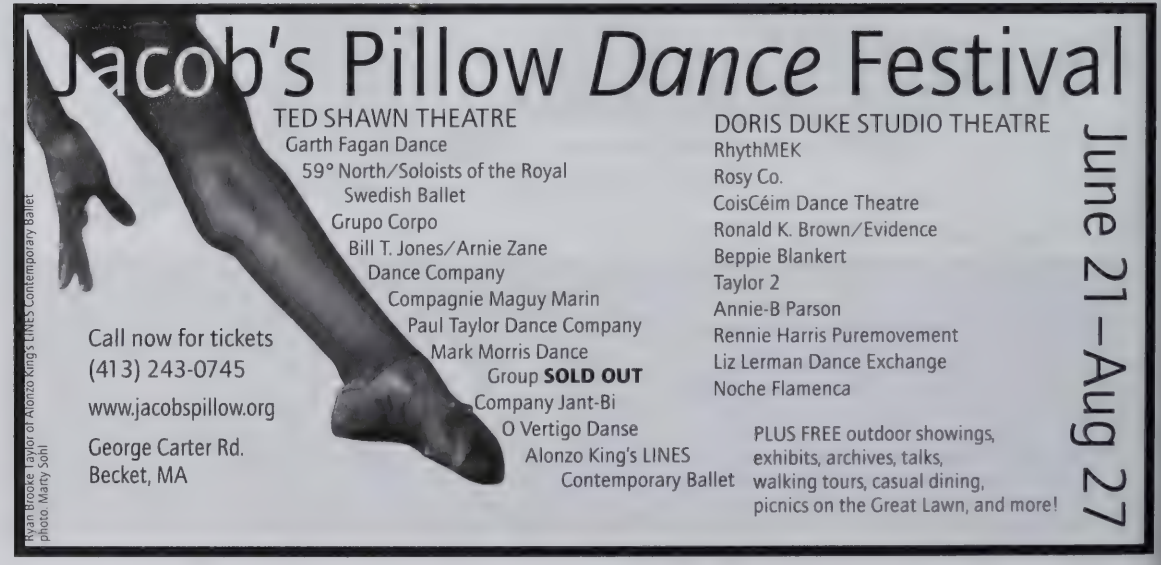
Notes

Until nearly his fortieth birthday, **Elliott Carter** (born 1908) wrote in a style resembling that of Stravinsky and other neoclassicists. Toward the end of the 1940s, however, he began a reassessment of his musical influences, including Charles Ives, Henry Cowell, Conlon Nancarrow, and exotic non-Western music from Bali, Africa, and India. In particular he became interested in expanding his treatment of rhythm. He first applied the technique of "metric modulation" in his 1948 Cello Sonata, using tempos that relate to one another in straightforward proportions (for example, one-third faster, twice as fast, etc.). Simple relationships between the note values of successive sections allowed for clearly audible, and easily controllable, shifts in tempo. *Accelerando* and *rallentando*—speeding up and slowing down—are also more easily controlled. Carter combined this new treatment of pace with simpler basic rhythms and a new approach to melody. Essentially, this new style was one of combining individual lines, a polyphonic texture not unlike that of Renaissance music.

After the Cello Sonata, Carter in 1950 further refined his rhythmic language by writing six compositional studies for timpani. In these pieces he also used a limited and specific harmonic system that presaged his later music's solid harmonic structures. He revised the set in the 1960s and added two pieces, Adagio and Canto, for pedal timpani (on which the pitch can be quickly changed), for publication in 1968 as ***Eight Studies for Timpani***. The focus on a specific compositional problem within each piece gives each a particular character. Carter dedicated each of the pieces to individual timpanists.

"March" (to Saul Goodman, former timpanist of the New York Philharmonic) is really two marches, each at its own tempo. As in music of Charles Ives, Carter's friend and mentor, the piece evokes the scenario of two drummers (rather than Ives's two complete marching bands) who, approaching each other at different speeds, compete with one another in virtuosity before marching away at different speeds. That one player is to negotiate this little musical play is astonishing; that one march is played with the felt of the timpani mallets and the other march with their wooden butts makes things clearer for the audience while necessitating deft stick-twirling by the performer.

"Saëta" (to Al Howard) is "An Andalusian song of improvisatory character sung during an outdoor religious procession, usually at Easter, said to be the descendant of a rain ceremony during which an arrow (*saëta*) was shot into the clouds to release the rain," writes Carter. Polyphony is articulated by different dynamic levels within what are basically monophonic (or, arguably, arpeggiated) lines; one instruction tells the player "emphasize the A and D more and more" while the third pitch, E, remains *piano* and staccato. The pace



of the piece is a general acceleration, with an opening and closing accelerating phrase that is a microcosm of the piece as a whole.

"Canto" (to Jan Williams) is one of the two studies for pedal timpani. The timpanist is called upon to use snare drum sticks rather than timpani mallets in order to produce a crisp attack. By manipulating the pitch pedal the performer is able to produce a surprisingly subtle melody, colored by ephemeral harmonies of combined lingering tones. At this performance, Timothy Genis will also use felt sticks, since playing only with wooden sticks on the plastic drumheads used here as protection against the extremes of Tanglewood weather (rather than the more weather-sensitive, traditional calfskin drumheads, with their warmer, rounder tone) would produce too harsh an overall sound.

"Canaries" (to Raymond Des Roches) refers to a Renaissance jig in 6/8 meter, supposedly based on music of the Canary Islands. There is great potential for grouping rhythms in different ways: 3+3 is "normal," the common alternate grouping is 2+2+2, often found in dance music (and common in flamenco, for example), and asymmetrical groupings are also possible. (These alternate groupings are called "hemiola.") Carter manipulates the groupings to allow for seamless tempo changes, as well as combining a constant tempo with one that speeds up. Ultimately Carter combines tempos and processes for a complex polyrhythmic finish.

Both the *Pastoral*, for English horn and piano (1940, written for Josef Marx) and the Woodwind Quintet (1948, dedicated to Carter's teacher Nadia Boulanger) both predate the Timpani Studies, but even in these neoclassical pieces Carter's rhythmic sense is already apparent. The ***Pastoral*** (later arranged for English horn, strings, and marimba at the request of Heinz Holliger) is just that, a laid-back, front-porch idyll that Carter calls his "Walter Piston" piece. One might also think of the Barber of *Knoxville: Summer of 1915* or the Copland of *The Tender Land*.

The **Woodwind Quintet** is perhaps Carter's most neoclassical piece, and seems like a gift specifically tailored to Nadia Boulanger's taste. Its two movements are in B minor and B-flat major, respectively. The instruments are treated more individually than in consort, presaging the linear, somewhat independent parts of later works, such as the *Eight Etudes and a Fantasy*, also for woodwind quintet (1950).

—Robert Kirzinger

This performance of the *Nocturne* for clarinet and piano by **Aaron Copland** (1900-1990) is part of this summer's season-long survey—celebrating the centennial of the composer's birth—of Copland's chamber music. In its clarinet-and-piano version, the *Nocturne* is actually a 1976 arrangement by the composer of one of his Two Pieces written original-

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ly for violin and piano in 1926 and premiered in Paris on May 5 that year in a concert organized by the famous composition teacher Nadia Boulanger (1887-1979). The violinist with whom Copland played them was Samuel Dushkin, known particularly for his collaborations with Igor Stravinsky, who wrote his Violin Concerto for Dushkin. Copland's Two Pieces for violin and piano are described by Vivian Perlis in *Copland 2000–Annotations: a guide to the music of Aaron Copland* (Boosey & Hawkes):

> From the time Copland studied in Paris in the early '20s, he was convinced that it was important for American composers to become known in Europe as well as at home. With this in mind, he returned to Paris in 1926 and composed two new pieces for an all-American program Nadia Boulanger was planning. He invited the violinist Samuel Dushkin to play the pieces with him. *Nocturne* is slow and bluesy; *Ukelele Serenade* [performed at Tanglewood in this summer's July 28 Prelude Concert] is lively and includes quarter-tones as well as arpeggiated chords simulating a ukelele sound.

—Marc Mandel

Critic Claude Rostand once wrote of **Francis Poulenc** (1899-1963) that he was "part monk, part guttersnipe,"a neat characterization of the two strikingly different aspects of his musical personality. Much of his work from the early '20s, when he was associated with the highly publicized "Groupe des Six," is lighthearted, even frivolous, sometimes bawdy, and thoroughly Parisian. An opposing strain appeared in his musical character in the mid-'30s, when a close friend's death prompted the composition of a sacred choral work. Thereafter sacred and secular mingled almost equally in his output, and he could shift even within the context of a single phrase from melancholy or somber lyricism to nose-thumbing impertinence. As Ned Rorem said in a memorial tribute, Poulenc was "a whole man always interlocking soul and flesh, sacred and profane."

Poulenc originally composed his *Sextuor* for piano and winds in 1932, but he was dissatisfied with the work and rewrote it entirely in 1939. In his typical way, he builds up his musical forms through the reiteration of small ideas in clearly demarcated sections. The large forms, too, are sectional—ternary for the first and second movements and a rondo for the finale. The *Sextuor* is a composition of enormous charm, hardly profound, but brilliantly written. The piano, Poulenc's own instrument, is without doubt the leader and has scarcely a measure of rest in the entire work. The winds carry on a cheeky dialogue throughout. The *Sextuor* is essentially a *divertissement*. Though sudden turns of mood and feeling recall the composer's serious side, the work's spirit remains fundamentally lighthearted.

—Steven Ledbetter



ARTISTS

A member of the Boston Symphony Orchestra since 1978, flutist **Fenwick Smith** has also performed on Baroque flute with Boston's leading early music ensembles and was for thirteen years a member of the contemporary music ensemble Boston Musica Viva. He is a member of the Boston Chamber Music Society and the Mélisande Trio. Mr. Smith's annual Jordan Hall recitals have become a regular feature of Boston's concert calendar. His compact discs include music of Daniel Pinkham on Koch International, music of Ned Rorem on Etcetera, and music of John Harbison on Archetype Records. A native of Medford, Massachusetts, Mr. Smith graduated from the Eastman School of Music and spent three years in West Berlin, studying with James Galway and playing in the Berlin Symphony Orchestra. He now teaches at the New England Conservatory and the Tanglewood Music Center, of which he is an alumnus. Mr. Smith has recently finishing renovating the former Masonic Temple in Roslindale as a recording studio.

Born in Saskatoon, Saskatchewan, Canada, and a graduate of the Curtis Institute of Music, **Mark McEwen** became the Boston Symphony's second oboe in September 1996, having previously been acting principal oboe of Canada's National Arts Centre Orchestra in Ottawa, and principal oboe of the Florida Orchestra and the Music Festival of Taipei. Mr. McEwen played oboe and English horn with the Milwaukee Symphony during the 1993-94 season and has performed as soloist with the Elora Festival of Ontario and the Orchester Staatsbad Meinberg in Germany. An alumnus of the Tanglewood Music Center, he has also held fellowships at Aspen and with the Colorado Philharmonic.

Robert Sheena joined the Boston Symphony Orchestra as its English horn player in May 1994, at the start of that year's Boston Pops season. He received his bachelor of music degree from the University of California at Berkeley and his master of music degree from Northwestern University School of Music. During the 1986-87 season he performed frequently with the Chicago Symphony as an extra player. Mr. Sheena was English horn and assistant principal oboe of the Hong Kong Philharmonic from 1987 to 1991, and of the San Antonio Symphony from 1991 to 1994. He has been a featured soloist in Boston Symphony performances of Copland's *Quiet City*, André Previn's *Reflections*, and Sibelius's *The Swan of Tuonela*. As part of an ongoing effort to expand the repertoire for his instrument, he gave the world premiere of Gabriel Gould's *Watercolors* for English horn and chamber orchestra, which was commissioned for him by the Albany Symphony Orchestra and was recorded with that ensemble in November 1998. Mr. Sheena was a Tanglewood Music Center Fellow in 1984. His principal teachers included English horn player Grover Schiltz, Chicago Symphony principal oboe Ray Still, and San Francisco Ballet Orchestra principal oboe William Banovetz.

Scott Andrews was appointed second clarinetist of the Boston Symphony Orchestra during the 1995-96 season. He has also performed with such Boston-area musical organizations as the Cantata Singers & Ensemble, the New England and Gardner Chamber Orchestras, and the AUROS Group for New Music. A frequent performer in the BSO's Prelude Concerts at Symphony Hall and at Tanglewood, he has also appeared with the Boston Symphony Chamber Players and on the "First Monday" concert series in Jordan Hall. Originally from Virginia, Mr. Andrews played piano and then violin before taking up the clarinet, studying with F. Edward Knakal of Virginia Beach. During this time he also studied at the Virginia Governor's School for the Arts and at the Interlochen Music Center in Michigan, where he was the Jonathan Cohen Scholarship recipient. Mr. Andrews graduated with distinction from the New England Conservatory of Music, where he studied with former BSO principal clarinetist Harold Wright. He participated as the Fellowship Artist-in-Residence at the Kneisel Hall Chamber Music Festival in 1992 and was twice awarded fellowships to the Tanglewood Music Center. In 1993 he participated in an NEC musical exchange with the Toho Gakuen School of Music in Tokyo, spending part of that summer performing and teaching in Tokyo. He currently teaches at the Tanglewood Music Center. Recent summer performances have included appearances at the Portland Chamber Music Festival and the July in Jordan concert

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series. An avid performer of recitals and chamber music, Mr. Andrews has given concerts throughout the United States and performs frequently with his wife, pianist Nina Ferrigno.

Associate principal bassoonist **Richard Ranti** joined the Boston Symphony Orchestra at the start of the 1989-90 season. Also principal bassoonist of the Boston Pops Orchestra, Mr. Ranti was born in Montreal and started bassoon at age ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At the age of nineteen he won the second bassoon position in the Philadelphia Orchestra; he spent six years with that orchestra, the last as acting associate principal. A 1982 Fellow at the Tanglewood Music Center, Mr. Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants.

Originally from West Orange, New Jersey, and now living in Lincoln, Massachusetts, **Jonathan Menkis** received his bachelor's degree from Ithaca College in 1981, then joined the Sacramento Symphony Orchestra as its associate principal horn. He became assistant principal horn with the New Orleans Philharmonic the following season and was appointed to the Boston Symphony Orchestra's horn section in 1984. Mr. Menkis was previously a member of the Colorado Philharmonic Orchestra, the Colorado Music Festival Orchestra, and the American Wind Symphony Orchestra. An occasional soloist in the Boston area and a frequent performer of chamber music, he is on the faculty of the New England Conservatory of Music and was previously on the faculty of the Boston Conservatory.

Percussionist **Timothy Genis** joined the Boston Symphony Orchestra in May 1993 as assistant timpanist of the BSO and timpanist of the Boston Pops Orchestra. Mr. Genis attended the Juilliard School of Music and the Eastman School of Music. From July 1991 until his BSO appointment he was associate timpanist and assistant principal percussionist of the Honolulu Symphony Society. Prior to that he was principal timpanist with the Philharmonia Virtuosi in New York, principal timpanist with the Radio City Music Hall Orchestra, and assistant principal percussionist for two years with the Hong Kong Philharmonic. He has also played with the New York Philharmonic and the Vienna Philarmonic. A Tanglewood Music Center Fellow in 1990, he also attended the Boston University Tanglewood Institute, the Los Angeles Philharmonic Institute, and the Waterloo Festival. In 1998, he was offered but turned down the position of principal timpani with the National Symphony in Washington, D.C. Mr. Genis is head of percussion studies at Boston University and at the Boston University Tanglewood Institute.

Pianist **Nina Ferrigno** has performed at Carnegie Hall and at Jordan Hall at the New England Conservatory. She has been a featured artist in Prelude Concerts at Tanglewood with members of the Boston Symphony Orchestra and in faculty recitals at Brandeis University, the Boston Conservatory, and Boston University. She has been heard at the Gardner Museum and has performed "live" on WGBH radio. Last summer Ms. Ferrigno was a featured soloist in Joan Tower's *Black Topaz* at the Norfolk Festival; she then performed the piece at Tanglewood with the composer conducting. In addition to her work with the AUROS Group for New Music, she performs regularly with the Boston Modern Orchestra Project, the Boston Symphony, and the Boston Pops Esplanade Orchestra. Ms. Ferrigno has attended the New Hampshire Music Festival in Plymouth, Banff, and the Music Academy of the West; she was twice awarded fellowships to the Norfolk Chamber Music Festival. Ms. Ferrigno received degrees with distinction from the New England Conservatory of Music.

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HANS GRAF conducting

MENNIN — *Concertato* (*Moby Dick*) for orchestra

BEETHOVEN — Piano Concerto No. 4 in G, Opus 58
Allegro moderato
Andante con moto
Rondo: Vivace
ANDRÉ WATTS

INTERMISSION

MENDELSSOHN — Symphony No. 3 in A minor, Opus 56, *Scottish*
Introduction and Allegro agitato
Scherzo assai vivace
Adagio cantabile
Allegro guerriero and Finale maestoso

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Melville's genius has since provided inspiration for many twentieth-century artists. Lewis Mumford and Raymond Weaver wrote landmark biographies that firmly established the author's reputation in the 1920s; Rockwell Kent and Barry Moser each illustrated editions of the novel; Orson Welles dramatized the play "Moby Dick Rehearsed," and screen versions include John Huston's memorable interpretation with Gregory Peck as Ahab and Leo Genn as Starbuck. Programmed as part of the Melville Sesquicentennial Celebration organized by the Friends of Herman Melville's "Arrowhead," tonight's Boston Symphony performance of Peter Mennin's *Moby-Dick Concertato* celebrates Melville's move to the Berkshires and the beginning of his great, creative labors.



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NOTES ON THE PROGRAM

PETER MENNIN (1823-1883)

***Concertato* (*Moby Dick*) for orchestra**

First performance: October 21, 1952, Erie Philharmonic, Fritz Mahler cond.
The only music of Peter Mennin's to have been performed previously by the BSO was his Symphony No. 5, in January 1951, in Boston and New York, Charles Munch cond.

LUDWIG VAN BEETHOVEN (1770-1827)

Piano Concerto No. 4 in G, Opus 58

First performance: March 1807, privately, in the home of Prince Lobkowitz; first public performance, December 22, 1808, Vienna, with Beethoven as soloist
First BSO performances: December 1881, Georg Henschel cond., George W. Sumner, piano
First Tanglewood performance: August 3, 1947, Serge Koussevitzky cond., Joseph Battista, piano
Most recent Tanglewood performance: July 27, 1997, Jeffrey Tate cond., Christian Zacharias, piano

FELIX MENDELSSOHN (1809-1847)

Symphony No. 3 in A minor, Opus 56, Scottish

First performance: March 3, 1842, Leipzig, Mendelssohn cond.
First BSO performances: January 1883, Georg Henschel cond.
First Tanglewood performance: August 5, 1960, Charles Munch cond.
Most recent Tanglewood performance: August 17, 1997, Kent Nagano cond.

Although **PETER MENNIN** was director of the Peabody Conservatory in Baltimore from 1958 to 1962, his name is inextricably linked to the Juilliard School, where he was president from 1962 until his death. During this extraordinary tenure, he oversaw the school's move to Lincoln Center and established there the Theater Center (1968) and American Opera Center (1970), and founded its Contemporary Music Festival. Despite such formidable administrative accomplishments, he always regarded himself as a composer first and received many awards for his work, among them the Bearns Prize, the Gershwin Memorial Award, and two Guggenheim fellowships in addition to a number of important commissions from such orchestras as the Cleveland Orchestra, the National Symphony Orchestra, and the New York Philharmonic. His commitment to musical composition was unflagging; he produced nine symphonies between 1941 and 1981 as well as concertos for piano, cello, and flute. He worked mainly in the orchestral idiom, although a number of vocal works attest to his abiding interest in Renaissance-style polyphony.



Virtually none of Mennin's compositions is programmatic, and the mere fact of a title—here "*Moby Dick*"—is an anomaly. When questioned about this, Mennin squashed the notion of narrative in this marvelously concise and focused musical essay; he allowed only that the work is simply "a reflection of the novel's overall effect on a particular reader." That Mennin's early teacher Normand Lockwood also composed a work for small orchestra on the same subject may have been a significant influence, but one that remains unprovable. *Concertato* (*Moby Dick*) is a relatively early work, commissioned in 1952 by the Erie Philharmonic and premiered by conductor Fritz Mahler. It unfolds by way of a slow introduction featuring a solo flute; this segues through gradual acceleration into an Allegro that gathers momentum through perpetual motion. It is the work

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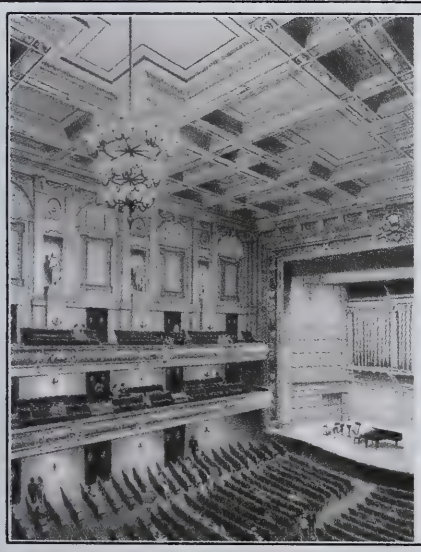
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of a harmonically conservative master-contrapuntist less interested in special sonic effects than the possibilities inherent in two themes that are passed among orchestral "choirs" with increasing intensity and speed, as the metric relationships are continuously quickened and developed to the point where a single and final breath is taken before the brilliant triple-*forte* closing.

* * * * *

For some listeners, the Fourth Piano Concerto of **LUDWIG VAN BEETHOVEN** is the most eloquent and poetic of all musical statements, full of moments that take the breath away with a single gesture, a work that observes the human condition with clarity and profundity. It seems all the more remarkable, then, that at the time of its composition (it was completed in 1806), Beethoven was also working on or had already finished the *Appassionata* Sonata (Opus 57), the *Razumovsky* Quartets (Opus 59), the Fourth Symphony (Opus 60), and the Violin Concerto (Opus 61), all to become monuments of his canon. As Maynard Solomon points out, such a burst of creativity may have been a reaction to his struggle with his only opera, *Fidelio*, which had "dammed up work on other projects." Such productivity was also undoubtedly related to the financial comfort that he was experiencing, owing not only to pledged support from Princes Lichnowsky, Razumovsky, Lobkowitz, and Archduke Rudolph, but also to both a local and foreign public that clamored to buy his scores. Despite this, however, Beethoven continued to have contentious relationships with both his benefactors and his publishers, and he was more often than not likely to express his frustration in extreme "us vs. them" terms, almost always defining himself as the victim of Philistine oppressors. Thus, for example, in his petition to the Royal Court Theater (then under the directorship of nobility, not middle-class entrepreneurs) for a long-term contract with fixed income, he presented himself as one with a mission that was "much less to earn his daily bread than to raise the taste of the public and let his genius soar to greater heights and even to perfection." When his application was turned down, as Solomon notes, he complained to his friend Franz Brunsvik, "I shall never come to an arrangement with this princely rabble connected with the theaters." That such lofty goals and apparent pre-





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tense were translated into the music without the kind of offense lesser composers incur is all the more remarkable.

The reading of biography into any abstract work of art can be a tricky affair, but in the case of the Fourth Piano Concerto, broadly stated issues of power and control are very much in evidence beyond the fact that these are the basic premises of the *concertato* style that defines the genre as a whole, a term that at various times has meant both "bringing together" or "joining" as well as "fighting" or "contending." There can be no question that the Fourth Piano Concerto is to a greater than usual degree about confrontation and victory, the latter that of the artist. Beethoven makes this clear in his brilliant opening in which the pianist takes charge immediately, usurping the traditional orchestral annunciation. Much has been made of these opening bars, not least in their rhythmic relationship to the motto theme of the Fifth Symphony, allegedly signifying "Fate knocking at the door." In one of many debunkings of this legend, theorist Heinrich Schenker noted the similar gesture in the Fourth Piano Concerto and asked, "Was this another door on which Fate knocked or was someone else knocking at the same door?" Unlike the powerful and terse Fifth Symphony motif, however, the opening piano statement here is articulated *piano* and *dolce,* an understatement that nonetheless seems to "walk softly and carry a big stick."

Such comparisons hold up even better in the second movement, which has been more or less accepted for some time now as depicting the confrontation of the poet/musician Orpheus against the Furies. It is a profound utterance in the most compact form, a solo piano pitted against a complement of strings, reminiscent in this respect of the *solo* and *tutti* elements of the *concerto grosso* genre. Beethoven communicates directly through minimal forces; the piano responds softly to the *forte* dotted-rhythm "bark" of the strings, gradually subdues these hostile opponents, dissolves into a cadenza, and

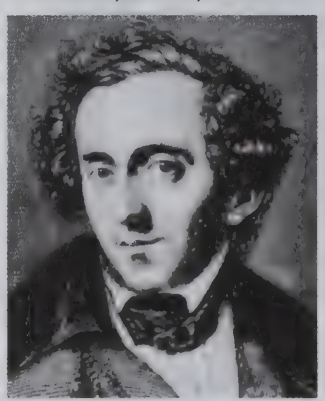


gently fades *una corda*—into some indefinable place. The intimacy of the moment, however, is abruptly altered by a *segue* into the final rondo, which celebrates the "victory" with typically Beethovenian buoyancy, and seems in the end far less of a throw-away and deliberate reversal than the seemingly flippant exit music (upending profundity) of the *Eroica* Symphony (No. 3), Fifth Piano Concerto (the *Emperor*), or, on a smaller scale, the so-called *Serioso* Quartet in F minor, Opus 95.

* * * * *

When the Mendelssohns sent their son Felix abroad in 1829, it was with the best of parental intentions and the hope that he would return a sophisticated and enlightened intellectual. The highlight of the trip was the journey to Scotland, the source of his inspiration for at least two works, *The Hebrides* (*Fingal's Cave*) concert overture and the *Scottish* Symphony.

FELIX MENDELSSOHN was not the only young Romantic to be moved by Scottish hills, mists, and lakes; the country would provide a rich resource for Schubert, Schumann, Brahms, and even Wagner, who, inspired by near-shipwreck, originally set his opera *The Flying Dutchman* on the Scottish coast, but later moved it to Norway. Europe was also still wallowing in Ossianic fever, as John Daverio notes, a love affair with the "melancholy" yearnings and "nocturnal landscapes" of the third-century bard, Ossian (son of Fingal), whose rediscovered poetry (1768) was later proved a hoax perpetrated by James MacPherson, the true author. It was the stuff of which romantic dreams are made, not least in the atmospheric music-making of the ancient Ossian, whose "references to the harp and the power of music to act as a bridge between this world and the hereafter," John Daverio writes, "clearly [invited] musical treatment." Mendelssohn, along with Le Sueur, Méhul, and Schubert, initiated the first wave of "Ossianic" musical compositions, and the *Scottish* Symphony stands as Mendelssohn's most extended essay on the subject. As he wrote in his letter of July 30, 1829, after a visit to Holyrood Palace in Edinburgh: "Everything is ruined, decayed, and the clear heavens pour in. I think I have found there the beginning of my 'Scottish' Symphony."



This symphony, however, did not come easily to the young composer; it gestated more than fourteen years before it was finally premiered March 3, 1842, in Leipzig, the

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last of his five symphonies to be completed. Problematic, perhaps, for Mendelssohn as well as for his first audience, was its "through-composed" form, four thematically interrelated movements to be played without pause. In fact, the printed program at the premiere omitted the usual tempo markings that designate individual movements, but Mendelssohn, in response to the perplexed response it received, later annotated the published score to the effect that "The individual movements of this symphony must immediately follow one another, and not be separated by the customary long pauses. For listeners the contents of the individual movements can be given on concert programs as follows...."

The unusual sonority that opens the Adagio—a tonic triad in second inversion scored for reeds and divided violas—foreshadows in its dark color and unsettling emphasis on the fifth of the triad the opening of *The Hebrides* concert overture. This material in turn forms the substance of the ensuing Allegro, cast in an unusual 6/8 time, and returns to cap the end of the movement. The coda of this opening statement, with its chromatically intense scalar passages in the strings, also suggests the influence of the musical depiction of harsh seas so vividly depicted by Wagner in his overture to *The Flying Dutchman*. Perhaps most easily recognized in the entire work is the buoyant clarinet solo of the second movement, undoubtedly inspired by the Scottish folk music Mendelssohn heard in Scotland. The third movement, an Adagio in A major, communicates more purely Romantic melody than programmatic association, while the return to the minor in the final movement restores the mood of the opening. But the opening's mood returns only briefly: the music presses forward with the vivaciousness typical of Mendelssohn's instrumental finales, generating the final peroration in a joyful A major conclusion in the 6/8 meter of the first movement.

—Helen M. Greenwald

Helen M. Greenwald is a musicologist who teaches at the New England Conservatory in Boston. In addition to her publications in scholarly journals, she has spoken to an international audience about Mozart, Verdi, and Puccini and has written notes for the Boston Symphony Orchestra, Lyric Opera of Chicago, New York City Opera, and the Maggio Musicale Fiorentino. Last summer she spoke about opera and film at the 1999 Salzburg Festival. This summer at the Verona Festival she lectured to American tourists about Verdi.

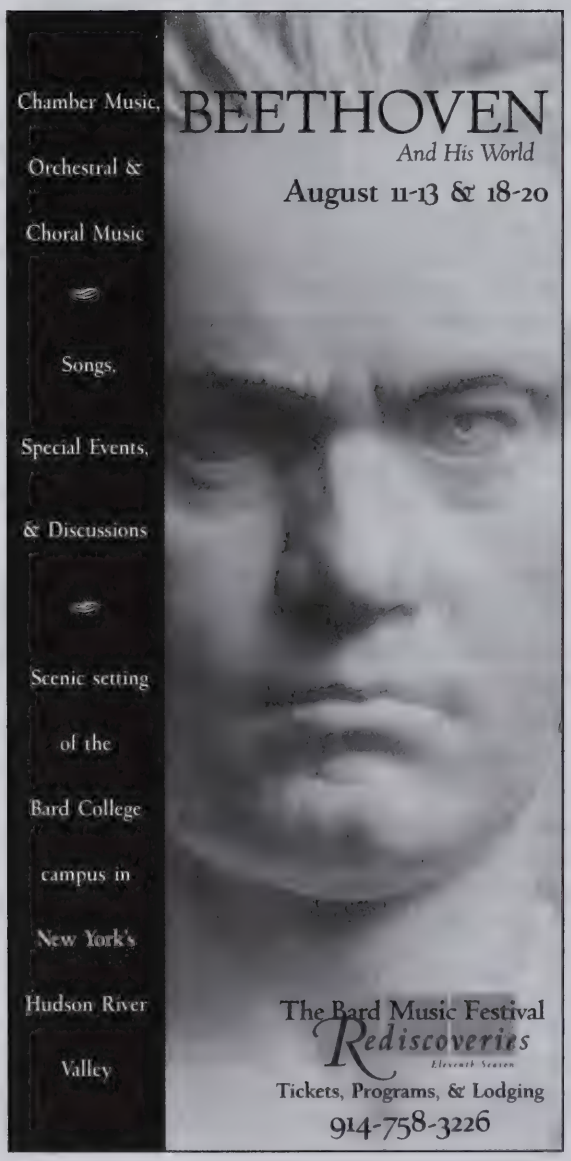
GUEST ARTISTS

Hans Graf



Conductor Hans Graf's past few years have been busy and productive. Besides holding the post of music director with the Calgary Philharmonic Orchestra and with the Orchestre National Bordeaux Aquitaine, he appears as guest conductor all over the world. In the United States, he frequently conducts the major orchestras of Boston, Baltimore, Cleveland, Pittsburgh, St. Louis, Dallas, Indianapolis, Houston, St. Paul, Minnesota, and Cincinnati, among others. In Europe he appears frequently with orchestras in Gothenburg, Oslo, Copenhagen, Rome, Florence, Bologna, Venice, and Genoa, in the United Kingdom, in France, and with the Vienna Symphony, Leipzig Gewandhaus Orchestra, and St. Petersburg Philharmonic. He has also conducted the Israel Philharmonic, as well as in Japan and Australia. Mr. Graf's major festival appearances include the Maggio Musicale Fiorentino, Savonlinna, Bregenz, Vienna, and Salzburg, the latter for twelve successive years. Mr. Graf first conducted the Vienna State Opera in 1981 and has since appeared at such other major opera houses as Berlin, Munich, Paris, and Rome. His opera repertory includes the *Ring* cycle of Wagner, *Ariadne auf Naxos*, *Elektra*, *Der Rosenkavalier*, *Jenůfa*, *Kátya Kabanová*, *Wozzeck*, *Fidelio*, *Der Freischütz*, *Otello*, *Falstaff*,

Tosca, *La bohème*, and many others, as well as all of the major Mozart operas. He has also premiered several operas and many symphonic scores. In Bordeaux, Mr. Graf conducted *Pélleas et Mélisande* in 1999 and *Carmen* earlier this year. His international career was launched in 1979 when he was awarded the first prize at the Karl Böhm Competition. In 1984 he was appointed music director of the Mozarteum Orchester in Salzburg, a post he held for ten years. Mr. Graf's recordings of the complete symphonies of Mozart and the premiere recording of Zemlinsky's opera *Es war einmal* are available on the Capriccio label. His many other recordings have appeared on the EMI, Orfeo, Erato, and JVC labels. Hans Graf made his first Boston Symphony appearance in March 1995 at Symphony Hall. Following a return Symphony Hall appearance in March 1997, he has led the BSO at Tanglewood each summer since 1997.



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Violin
Richard M. Ziter
Piano

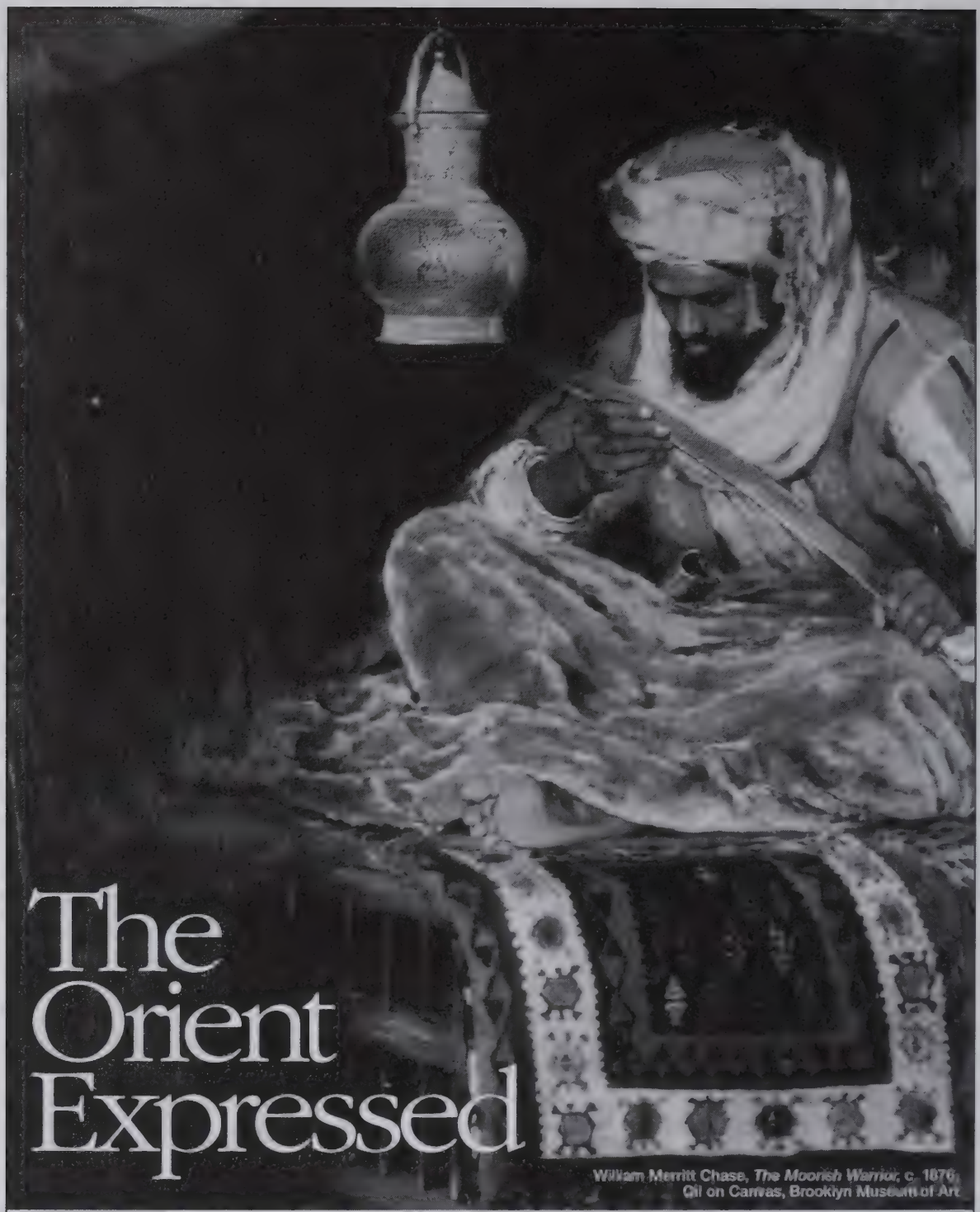
The Lenox Club
Sunday, November 5, 2000
3:00 PM
Reception follows

Tickets by reservation only
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André Watts



André Watts burst upon the music world at sixteen, when Leonard Bernstein chose him to make his debut with the New York Philharmonic in a nationally televised Young People's Concert. Then, two weeks later, Bernstein asked him to substitute at the last minute for the ailing Glenn Gould in performances of Liszt's E-flat piano concerto with the New York Philharmonic. Today, more than thirty years later, his performances each year bring him to every corner of the globe. Mr. Watts's continuing involvement with television—including the first full-length recital in the history of television, which was also the first solo recital on "Live From Lincoln Center"—is unique in the field of classical music. He has appeared in that series' telecasts with the Mostly Mozart Festival Orchestra and with the Chamber Music Society of Lincoln Center, including the latter ensemble's 30th Anniversary Gala concert in 1998. In November 2000 he will be featured in the Philadelphia Orchestra's 100th Anniversary Gala Concert, to be telecast throughout Europe and Asia as well as nationwide. Other television highlights have included his own 25th Anniversary Concert with Zubin Mehta and the New York Philharmonic; a special program highlighting the 38th annual Casals Festival in Puerto Rico, aired nationally on the Arts & Entertainment network, and two PBS telecasts with Seiji Ozawa and the Boston Symphony Orchestra. In June 2000, André Watts returned to the Far East for concerts in Japan with the NHK and Tokyo symphony orchestras. This year's summer festival appearances include Ravinia, Saratoga, Tanglewood, Mostly Mozart, Interlochen, and the Hollywood Bowl. During 2000-2001 Mr. Watts appears with orchestra and in recital across the country. He also premieres the *Fantasie Concertante* for piano and orchestra, a transcription of Schubert's four-hand F minor Fantasy arranged by Andy Stein. Commissioned by Mr. Watts, the work will be performed with Gerard Schwarz and the New York Chamber Symphony, with Leonard Slatkin and the National Symphony at the Kennedy Center, and with Andrew Litton and the Dallas Symphony. Mr. Watts is an active recording artist. His latest compact disc release features both Liszt piano concertos and MacDowell's Piano Concerto No. 2 with Andrew Litton and the Dallas Symphony on Telarc; this follows his acclaimed Telarc debut disc pairing Tchaikovsky's Piano Concerto No. 1 and Saint-Saëns' Concerto No. 2 with Yoel Levi and the Atlanta Symphony. Other recent discs include "The Chopin Recital" and "The Schubert Recital," both on Angel/EMI. He is also included in the recent Philips series "Great Pianists of the 20th Century." In addition to performing benefit concerts for a variety of causes, Mr. Watts has taken a leadership role in his involvement with "Classical Action: Performing Arts Against AIDS," donating a portion of each fee from each U.S. engagement, and doubling his contribution if the presenting organization matches that amount. Classical Action then allocates these funds to AIDS services in the presenters' communities. A much-honored artist who has played before royalty in Europe and heads of government all over the world, André Watts was chosen to receive the Avery Fisher Prize in 1988. At twenty-six he was the youngest person ever to receive an honorary doctorate from Yale University, and in 1984 the Peabody Conservatory of Johns Hopkins University honored him with its Distinguished Alumni Award. In May 1997 his alma mater again recognized his accomplishments by presenting him with an honorary doctorate. In addition he has received honorary degrees from the University of Pennsylvania, Miami University of Ohio, Albright College, Brandeis University, Trinity College, and the Juilliard School of Music. Mr. Watts made his first Boston Symphony appearances in January 1969. He made his Tanglewood debut that same year and has returned here regularly since that time, including annual appearances since 1992. André Watts's Steinway piano is provided by the Mary Schwendeman Concert Service.



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Saturday, August 12, at 8:30

ANDRÉ PREVIN, conductor and pianist

Please note that BSO principal flute Jacques Zoon is in France with his wife, due to the belated birth this week of their first child. In place of Mozart's Flute Concerto No. 1 with Mr. Zoon, Mr. Previn will lead Mozart's Symphony No. 39 to conclude tonight's concert. Please note the following change of program:

ALL-MOZART PROGRAM

Symphony No. 36 in C, K.425, *Linz*
- Adagio—Allegro spiritoso
- Poco adagio
- Menuetto
- Presto

Piano Concerto No. 24 in C minor, K.491
- Allegro moderato
- Largo
- Vivace

Mr. PREVIN

INTERMISSION

Symphony No. 39 in E-flat, K.543
- Adagio—Allegro
- Andante con moto
- Menuetto: Allegro
- Finale: Allegro

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2000 Tanglewood

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity
Bernard Haitink, Principal Guest Conductor

Saturday, August 12, at 8:30

ANDRÉ PREVIN conducting

ALL-MOZART PROGRAM

Symphony No. 36 in C, K.425, *Linz*
- Adagio—Allegro spiritoso
- Poco adagio
- Menuetto
- Presto

Flute Concerto No. 1 in G, K. 313(285c)
- Allegro maestoso
- Adagio non troppo
- Rondeau: Tempo de menuetto

JACQUES ZOON

INTERMISSION

Piano Concerto No. 24 in C minor, K. 491
- Allegro moderato
- Largo
- Vivace

Mr. PREVIN

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

André Previn plays the Bösendorfer piano.

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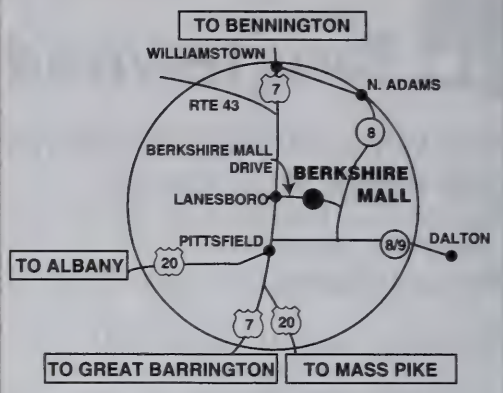
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NOTES ON THE PROGRAM

WOLFGANG AMADÈ MOZART (1756-1791)

Symphony No. 36 in C, K.425, *Linz*

First performance: November 4, 1783, Linz, Count Thun's orchestra (see below)
First BSO performances: November 1882, Wilhelm Gericke cond.
First Tanglewood performance: July 19, 1949, Serge Koussevitzky cond.
Most recent Tanglewood performance: July 20, 1997, James Conlon cond.

Flute Concerto No. 1 in G, K.313(285c)

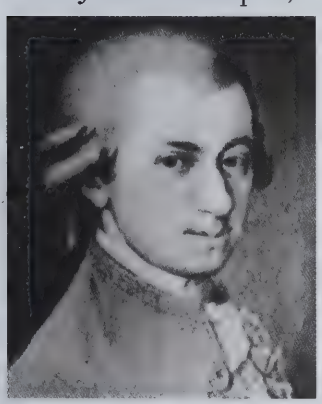
Composed early 1778; date of first performance unknown
First BSO performance: July 15, 1961, Tanglewood, Charles Munch cond., Doriot Anthony Dwyer, flute
Most recent Tanglewood performance: August 15, 1992, John Nelson cond., James Galway, flute
Most recent BSO performances: February 1999, Seiji Ozawa cond., Jacques Zoon, flute

Piano Concerto No. 24 in C minor, K.491

Completed on March 24, 1786; date of first performance unknown
First BSO performances: December 1959, Charles Munch cond., Claude Frank, piano
First Tanglewood performance: July 16, 1960, Charles Munch cond., Claude Frank, piano
Most recent Tanglewood performance: July 10, 1998, Seiji Ozawa cond., Peter Serkin, piano (André Previn previously performed the work here as conductor/soloist on August 12, 1990)

Symphony No. 36 in C, K.425, "Linz"

What Linz is most happily renowned for is a heady torte of raspberry jam, almond, clove, and cinnamon, and of course this joyous symphony of Mozart's. It is Austria's third-largest city, an industrial center, and not notably attractive. Hitler grew up there and wanted to make it the cultural capital of the Thousand-Year Reich, and the astronomer Johannes Kepler, the novelist Adalbert Stifter, and Anton Bruckner spent important parts of their lives there. The Mozarts, Wolfgang and Constanze, visited Linz for three weeks in the fall of 1783 on their way back from an awkward visit to Salzburg whose purpose had been to present Constanze to Leopold Mozart and to reconcile that difficult and possessive fussbudget of a father to what he was convinced was his son's precipitate and unwise marriage. The young couple was relieved to get away, and the visit to their friend Count Thun-Hohenstein was a happy break for them. It was not a leisurely break, though. Upon arrival, Mozart learned that his friend had made plans for him to give a concert with his excellent private orchestra five days later and that he would be expected to perform one of his symphonies. He had no symphony with him, so what was there to do but to write one?



It is a grandly inventive work that Mozart composed in that rush: one gets the sense of an enormous advance in ambition and skill since the *Haffner* Symphony of the previous year. For the first time, Mozart begins with a slow introduction, declamatory at the outset, then yielding and full of pathos. Cannily it creates suspense, which is dissolved with the entry into the energetic and festive Allegro. The second movement, touched by the lilt of a *siciliano*, is in a major key but yearns always for minor-mode harmonies. The minuet is courtly and by contrast the deliciously scored Trio is rustic. The finale brings back the first movement's exuberance, but in heightened form. If there is any trace of Mozart's hurry, we just might find it in the unusual exactness of the recapitulation.

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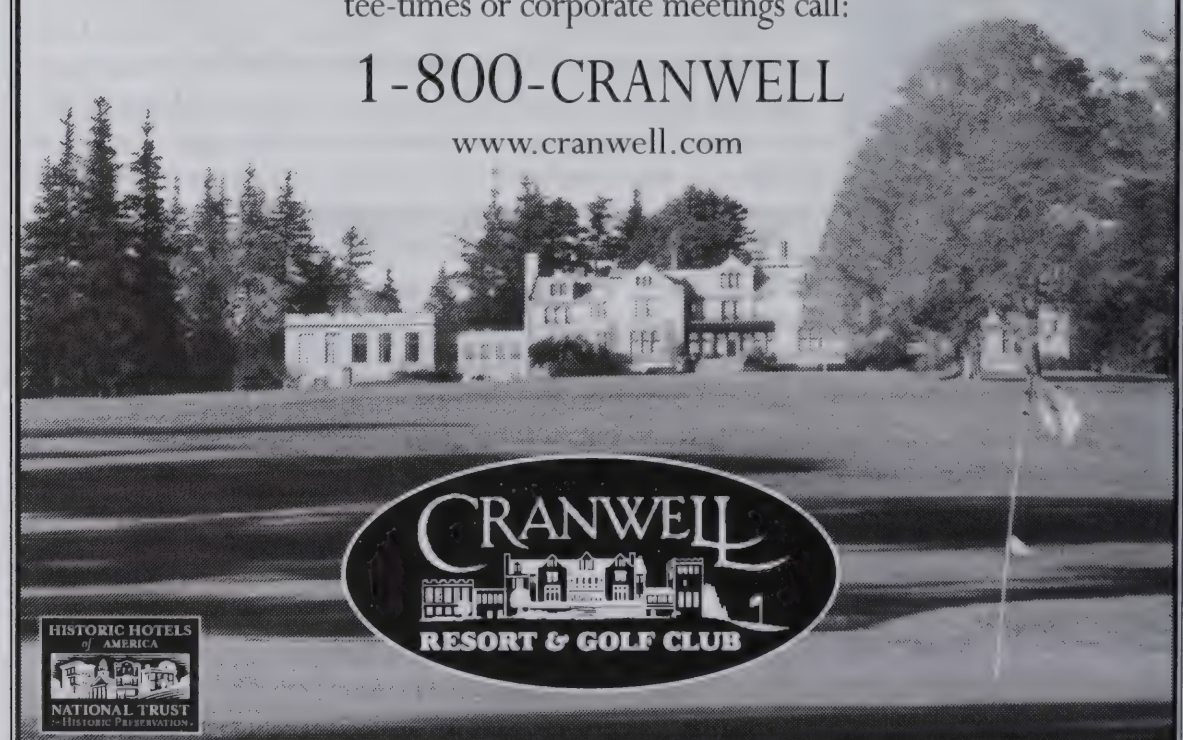


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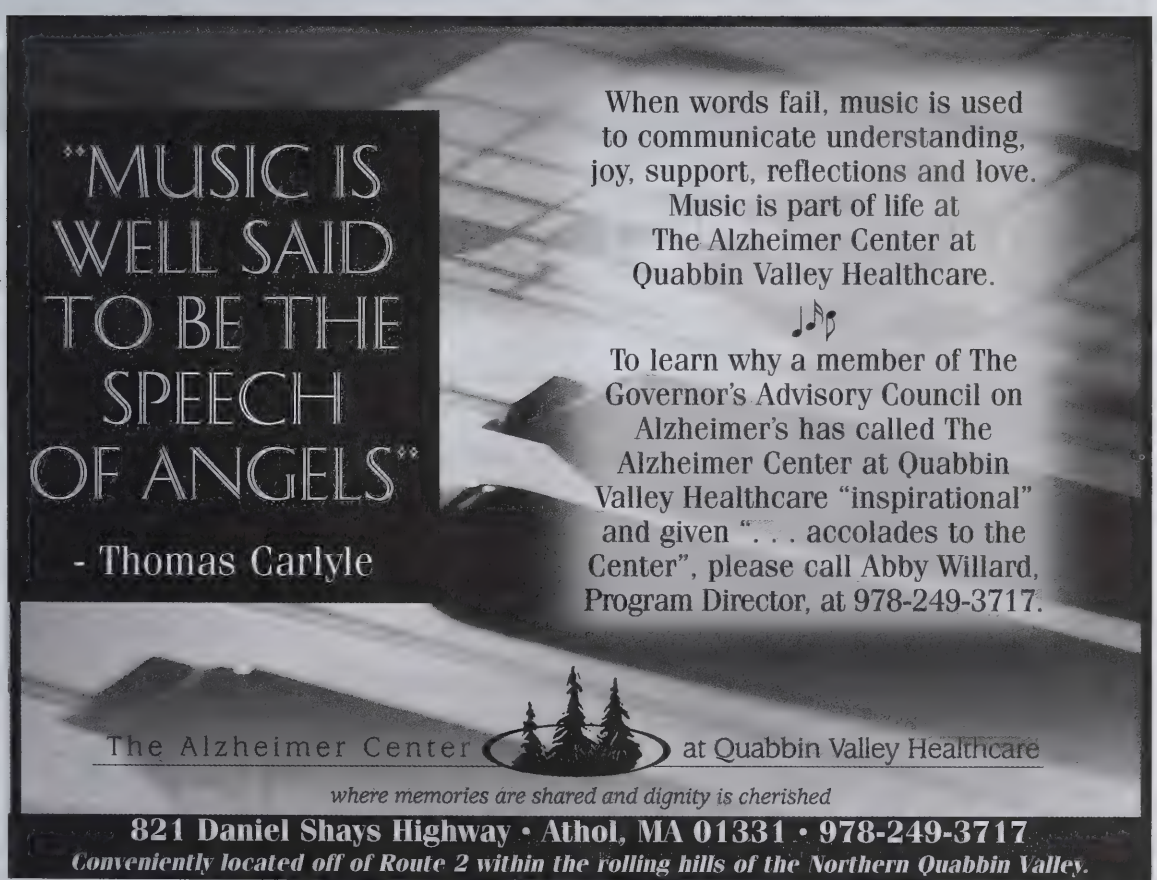
Flute Concerto No. 1 in G, K.313(285c)

One always reads that Mozart disliked the flute, though every bad thing he ever said or thought about it is canceled by the awed, solemn, and serene music he wrote to accompany Tamino's and Pamina's trial by fire and water in *The Magic Flute,* to say nothing of many exquisite and tasty passages in his piano concertos. Mozart's irritation was more likely an irritation with Dr. Ferdinand Dejean (or Dejong), a surgeon with the Dutch East India Company and an amateur flutist, who had commissioned several concertos and quartets from him. And we can take that a step further and imagine that he was really irritated for failing, in the midst of amorous and other distractions during his long visit to Mannheim in 1777-78, to write all the pieces Dejean was expecting, with two inevitable results—first, that he did not get paid the full amount, and second, that a new wave of paternal annoyance came his way from Salzburg.

This G major concerto is one of two that Mozart sent to Dejean and the only original one, the other being an adaptation of his C major oboe concerto. The G major concerto is a work of gallantry and charm, with a tender Adagio and a gracious, somewhat old-fashioned minuet finale. Mozart's biographer Alfred Einstein guesses that Dejean found the Adagio too hard (it has a lot of thirty-second notes) and that this is the reason Mozart obliged him with a substitute movement, an Andante in C. Not surprisingly given the circumstances, Mozart left no cadenzas for this work; at this performance, Jacques Zoon plays his own.

Piano Concerto No. 24 in C minor, K.491

The stupendously great C minor piano concerto is one of two Mozart concertos in minor, the other being the piano concerto in D minor Mozart had completed thirteen months before. The D minor is the stormier work of the two, at least in its first move-



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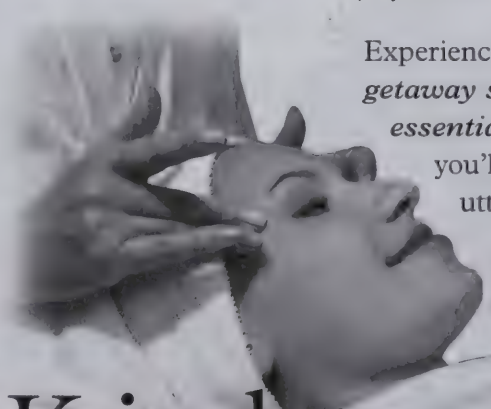
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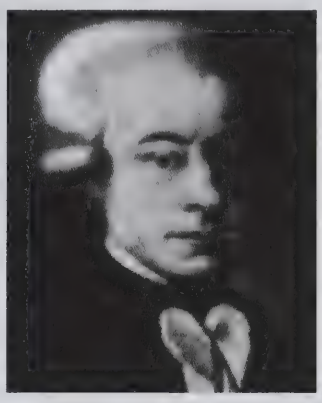
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ment; the C minor is the darker and the more deeply troubled. Mozart completed it near the end of March 1786 in the middle of his work on *Figaro,* one of the most effervescent and also one of the least frivolous of comedies. For all of the seriousness that underlies the fun, very little of *Figaro* is in minor, and, to repeat an observation made by many a critic and historian, it is as though Mozart had a certain quota of music in minor that had to be given vent, and this concerto sets determinedly about that task.*



The first movement makes a gripping start: seven measures of bare octaves whose bleakness is accentuated rather than alleviated by the mordant intervention of oboes and clarinets with an infusion of harmony. The theme, moreover, touches all twelve notes of the chromatic scale, a restless traversal of the known world in not quite a quarter of a minute. The piano responds with pathos to the dark defiance of the opening tutti; indeed, it tends to a remarkable degree to go its own way, and that includes much of what Glenn Gould called "caressing" E-flat major. This striking and tension-inducing dissociation then gives Mozart the opportunity to combine these disparate materials richly in the recapitulation.

The Larghetto's opening melody is of extreme simplicity. Or, given the range of nearly two octaves in four bars, maybe one should say "seems" rather than "is." Winds initiate two contrasting episodes and, paralleling what happens in the first movement's recapitulation, the coda beautifully pulls these elements together.

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*For other observations on the nature of minor keys, I recommend André Previn's delightful memoir, *No Minor Chords–My Early Days in Hollywood.*

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The finale is a march with six variations plus an elaborate coda. Actually each variation after the first has differentiated repeats so that you always get two variations for the price of one. The earlier D minor concerto's finale arrives finally at a "happy ending" in major. Variation No. 6 here is in C major, a key virtually untouched so far, and it suggests for a moment that Mozart might be heading for a similar solution, but we quickly find out that he means no such thing, and the penumbra of all those E-flats and D-flats from the world of the minor mode returns to darken the music until its last chord. No cadenzas by Mozart himself survive, and Mr. Previn plays his own.

"Ah, we shall never be able to do anything like this," Beethoven sighed when he attended a rehearsal of this concerto. And indeed, not even Beethoven could, nor anyone else.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and then program annotator for the San Francisco Symphony and, later, the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*), including many written originally for the BSO.

ARTISTS

André Previn



The conductor-composer-pianist André Previn is one of America's best-known musicians. In 1998-99 his first opera, *A Streetcar Named Desire*, written on commission from the San Francisco Opera and based on the Tennessee Williams play, had its premiere with that company under the composer's baton, with Renée Fleming as Blanche Dubois. The opera was subsequently telecast on the PBS series "Great Performances" and released on compact disc by Deutsche Grammophon. In the 1998-99 season Mr. Previn was honored with Germany's Commander's Cross of the Order of Merit, a Kennedy Center Lifetime Achievement Award, and, for his recording of *Streetcar*, the Grand Prix du Disque. He was also named "Musician of the Year" by *Musical America*. Over the past twenty-five years Mr. Previn has held chief artistic posts with such esteemed orchestras as the Los Angeles Philharmonic, the Pittsburgh Symphony, the Royal Philharmonic, the London Symphony Orchestra (of which he was named conductor laureate in 1993), and the Houston Symphony, also touring with them worldwide. In 1999-2000, Mr. Previn led subscription concerts with the Boston Symphony, New York Philharmonic, Pittsburgh Symphony, Vienna Philharmonic, and London Symphony, as well as concerts in Cologne and Tokyo. He also toured with Anne-Sophie Mutter and the Curtis Institute Orchestra on a seventeen-concert European tour, and conducted the Curtis Institute's 75th-anniversary concert at Carnegie Hall. In January 2000 Mr. Previn was honored by the Mozarteum in Salzburg with a Previn Festival including a recital with soprano Barbara Bonney, chamber music with members of the Vienna Philharmonic, and a Vienna Philharmonic concert including the world premiere of his latest orchestral work, *Diversions*, commissioned by the Mozarteum for that occasion, and included on Mr. Previn's most recent Boston Symphony program in April 2000. In May 2000 he appeared in recital with Renée Fleming at Lincoln Center and conducted the Vienna Philharmonic on tour in Europe. As a composer, Mr. Previn is published exclusively by G. Schirmer, Inc. He has recently been commissioned by Carnegie Hall to write a work for the Emerson String Quartet and Barbara Bonney. Currently at work on his second opera (based on the Alessandro Baricco novel *Silk*), he has recently written two new song cycles for Renée Fleming, a violin work for Anne-Sophie Mutter, and a bassoon sonata. Earlier compositions include a piano sonata for Vladimir Ashkenazy, a violin

sonata for Young-Uck Kim, a cello sonata for Yo-Yo Ma, songs for Janet Baker, Barbara Bonney, and Sylvia McNair, and, in collaboration with Tom Stoppard, a music drama for the London Symphony, *Every Good Boy Deserves Favour*. Mr. Previn's discography encompasses more than forty years of recordings for all the major labels. As a pianist he enjoys performing and recording song recitals, chamber music, and jazz. Mr. Previn also performs and teaches annually at the Curtis Institute of Music and at the Tanglewood Music Center, where he works with the student orchestras, conductors, and composers, and enjoys coaching chamber music. In 1991 Doubleday released Mr. Previn's memoir, *No Minor Chords–My Early Days in Hollywood*, chronicling his years as composer, arranger, and orchestrator at the MGM Studios. In 1996 he was awarded a knighthood (KBE) by Her Majesty Queen Elizabeth II. Mr. Previn has appeared regularly with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood since his Tanglewood debut in 1977. He returns to the BSO podium again this month for an all-Strauss program on August 26 here at Tanglewood.

Jacques Zoon



Born in 1961, Jacques Zoon studied at the Sweelinck Conservatory in Amsterdam with Koos Verheul and Harrie Starreveld. After graduating with honors, he continued his education in Canada at the Banff Center for the Arts, where he attended master classes with Geoffrey Gilbert and András Adorján. Mr. Zoon began playing in orchestras at an early age and soon gained broad experience as an orchestral musician. He was a member of the Netherlands Youth Orchestra and the European Community Youth Orchestra, with which he played under such renowned conductors as Abbado and Bernstein, and he was a soloist with the Amsterdam Philharmonic and The Hague Philharmonic. In 1988 he was appointed first flute of the Royal Concertgebouw Orchestra, with which he also won great praise as a soloist in performances of Mozart, Jolivet, Martin, and Gubaidulina. In addition he was first flute with the Chamber Orchestra of Europe, with which he also appeared regularly as soloist. He has also been soloist with many other orchestras throughout the world. An active chamber musician, he has been a member of such groups as the Netherlands Wind Ensemble and the Gaudier Ensemble, some of them using historical instruments. Mr. Zoon joined the Boston Symphony Orchestra as principal flute at the start of the 1997-98 season. As such, he is also a member of the Boston Symphony Chamber Players. In 1981, together with pianist Bernd Brackman, Mr. Zoon won second prize at the Wilhelm Pijper Competition. He was awarded the "Prix spécial du Jury" in 1987 at the Jean-Pierre Rampal Flute Competition in Paris. At the 1988 Scheveningen International Music Competition he won both third prize and the prize for the performance of a contemporary composition. Jacques Zoon has made various recordings for Philips, Decca, Deutsche Grammophon, Vanguard Classics, Koch Schwann, Canyon Classics, NM Classics, and Fidelio. He has recorded the Mozart flute concertos with Alain Lombard and the Orchestre de Bordeaux. In 1997, with pianist Bernd Brackman, he was awarded an Edison Prize for their album of contemporary Dutch repertory for flute and piano. Mr. Zoon maintains an active interest in the mechanical aspects of the flute and has published his findings on making technical improvements to the instrument. He was a Professor of Flute at the Rotterdam Conservatory from 1988 to 1994 and in 1994 became Professor of Flute at Indiana University in Bloomington. He now holds that same position at Boston University and at the New England Conservatory of Music.

2000 Tanglewood

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Bernard Haitink, Principal Guest Conductor

Sunday, August 13, at 2:30

ROBERT SPANO conducting

MOZART — Overture to *Don Giovanni*, K.527

CARTER — Variations for Orchestra
- Introduction—Allegro
- Theme—Andante
- Variations
  - Vivace leggero
  - Pesante
  - Moderato
  - Ritardando molto
  - Allegro misterioso
  - Accelerando molto
  - Andante
  - Allegro giocoso
  - Andante
  - Allegro molto

INTERMISSION

PROKOFIEV — Violin Concerto No. 1 in D, Opus 19
- Andantino
- Scherzo: Vivacissimo
- Moderato—Allegro moderato

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Baldwin piano

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MOZART Symphony No. 38 in D, K.504, Prague
Adagio—Allegro
Andante
Finale: Presto

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Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

NOTES ON THE PROGRAM

WOLFGANG AMADÈ MOZART (1756-1791)

Overture to Don Giovanni, K.527

First performance of the opera: October 29, 1787, Prague
First BSO performances of the overture: December 1885, Wilhelm Gericke cond.
First Tanglewood performance: July 15, 1955, Leonard Bernstein cond.
Most recent Tanglewood performance: August 27, 1983, Charles Dutoit cond.

Symphony No. 38 in D, K.504, *Prague*

First performance: January 19, 1787, Prague, Mozart cond.
First BSO performances: January 1882, George Henschel cond.
First Tanglewood performance: July 22, 1951, Charles Munch cond.
Most recent Tanglewood performance: August 16, 1998, Hans Graf cond.

ELLIOTT CARTER (born 1908)

Variations for Orchestra

First performance: April 21, 1956, Louisville Orchestra, Robert Whitney cond.
Only previous BSO performances: October (Boston) and December (Boston, Brooklyn, Providence) 1964, Richard Burgin cond.

SERGEI PROKOFIEV (1891-1953)

Violin Concerto No. 1 in D, Opus 19

First performance: October 18, 1923, Serge Koussevitzky cond., Marcel Darrieux, violin
First BSO performances (American premiere): April 1925, Serge Koussevitzky cond., Richard Burgin, violin
First Tanglewood performance: July 31, 1948, Serge Koussevitzky cond., Isaac Stern cond.
Most recent Tanglewood performance:August 2, 1996, John Williams cond., Gil Shaham, violin

This afternoon, **WOLFGANG AMADÈ MOZART** brackets two masterpieces from the last century. Mozart in Prague. From time to time the stars are so aligned that there is perfect harmony between an artist and a community. When it happens it is rare and it is wonderful. Perhaps the ultimately stellar instance is the relationship that developed in the 1790s between Haydn and the intelligent, inquisitive, and intensely musical audiences he found in London. If the mutual love affair between Mozart and the Prague audience takes second place, it is only because the relationship never had a chance to be quite so saturated or so long. But as the Vienna audience—fickle, then and now—began

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THE 2000-01 SEASON

1 **PHILIP GLASS - SYMPHONY NO. 5 *U.S. PREMIERE***
Wed., Oct. 4; Fri., Oct 6; Sat, Oct. 7 - BAM Opera House
A majestic masterpiece based on multi-cultural testaments of faith. Dennis Russell Davies returns to conduct this "glorious, inspiring work. Grander than Beethoven's Ninth," according to The Los Angeles Times.

2 **1899**
Friday and Saturday, Nov. 17 and 18 - BAM Harvey Theatre
Robert Spano and the Brooklyn Philharmonic examine two works from this pivotal year: Schoenberg's haunting *Transfigured Night* and Frank Martin's setting of Rilke's *Der Cornet*.

3 **ROMEO & JULIET**
Friday and Saturday, Feb. 23 and 24 - BAM Opera House
An ardent masterpiece of the romantic age, Berlioz' dramatic symphony *Romeo and Juliet* is as unique and powerfully eloquent as his *Damnation of Faust*, which the Brooklyn Philharmonic performed to wide acclaim several seasons ago.

4 **THE ART OF THE FUGUE**
Friday and Saturday, March 16 and 17- BAM Harvey Theatre
The great, final work of Johann Sebastian Bach is an 80 minute transfiguration of the fugue. Robert Spano is arranging this towering masterwork for a chamber ensemble of Brooklyn Philharmonic members.

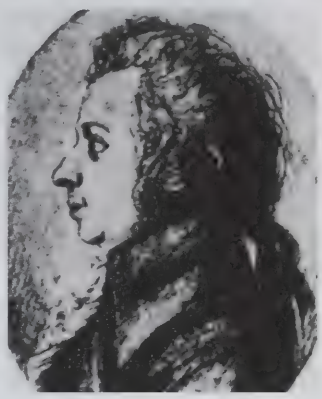
5 **LIEBESTOD**
Friday and Sunday, April 6 and 8 - BAM Opera House
The season's theme of love and loss continues with Berio's gripping *Requies*, Wagner's passionate Prelude and Love-Death from *Tristan and Isolde*, and Scriabin's erotically charged *Poem of Ecstasy*. Plus a new work by American composer Michael Hersch.

6 **OEDIPUS REX**
Friday and Saturday, May 18 and 19 - BAM Opera House
A remarkable program spanning four millennia. Stravinsky's *Oedipus Rex* is an intense realization of Sophocles' timeless tragedy. Christopher Theofanidis is composing music also inspired by Sophocles - the catastrophic fall of Creon.

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to lose interest in Mozart in the middle 1780s, Prague adopted him. When *Figaro* was staged there in December 1786, seven months after its ho-hum premiere in Vienna, so great was the triumph that Mozart was invited to conduct some of the performances, to give concerts, to write a new symphony—the one on this program—and to compose a new opera, the latter commission fulfilled in 1787 by *Don Giovanni.*



The Don Juan figure fascinates and horrifies—the former a lot more than the latter—and has been endlessly stimulating to writers and musicians: Tirso de Molina, Molière, Gluck, E.T.A. Hoffmann, Byron, Balzac, Pushkin, Lenau, Kierkegaard, Flaubert, Strauss, to pull up just a few of the most illustrious names. But Mozart's opera outshines the lot. His ingenious librettist, Lorenzo da Ponte, calls it a *dramma giocoso,* but the score is headed *opera buffa.* The musical language is the elegant one of comic opera, but just as the action is invaded by characters from *opera seria,* so is the music touched by that very different world. In the overture we hear both. The darkly solemn introduction anticipates the arrival of the avenging statue at the Don's dinner, but what follows bubbles along in the most animated *buffa* style. In the opera, the overture moves without break into the first scene. That means a concert ending has had to be manufactured. For a long time one by Johann André was the standard one, but some years ago a preferable one, possibly by Mozart himself, came to light.

As for the new symphony, introduced on January 19, 1787, Mozart, inspired and happy, gave Prague its greatest orchestral work to date. We always think of Mozart's last three symphonies, the 39-41 triptych, as a special group. If, however, we think not about chronology but about quality, we shall hear that the attainment of miracle in the genre is reached first, and no less, in this symphony, the *Prague.* The introduction is especially magnificent, and Beethoven studied it closely before writing his own Second Symphony. The lively textures of the first movement are animated by everything Mozart had learned from his study of Bach and Handel. Wagner called his *Meistersinger* Overture "applied Bach"; one could say the same of this great movement, which is followed by a gracious semi-slow movement and a sparkling and virtuosic finale.

It is often said of Mozart that much of his instrumental music is transposed or imaginary opera, its vocabulary and gestures taken from the world of the theater. **ELLIOTT CARTER**—going from strength to strength at ninety-one—is also a composer who thinks in terms of transposed drama. (He completed his first real opera just last year.) Carter has said that he imagines his pieces as auditory scenarios, with particular instruments embodying characters with specific personality traits—in his Second String Quartet, for example, a mercurial first violin, a laconic second, a sentimental viola, and an impassioned cello—and each of course with a distinctive vocabulary of appropriate intervals and gestures.



In that spirit, we might listen to his Variations, composed 1954-55 for the Louisville Orchestra, as a kind of opera—or perhaps better, a ballet—addressed to the ears. There are nine variations, preceded by an Introduction and followed by a Coda. The principal character is of course the Theme, an expressive melody for the violins that begins about a minute into the piece. But there are two other characters that are almost as important—Carter calls them Ritornellos—and they too undergo constant transformation. Ritornello I, which arrives well before the Theme, is an upward scurry for all the strings, and it lasts

just a couple of seconds. Ritornello II, which first appears just before the Theme, is a melody for two solo violins that is so extremely slow that we can hardly hear it as a melody at all.

What Carter gives us is three simultaneous variation processes. The first three variations of the Theme present vivid contrasts of fast and slow. Variation 4 is a series of ritards, leading to Variation 5, the midpoint of the whole work and in virtual stasis, from which it is rescued by Variation 6, a series of accelerations. In the three final Variations, we again get sharply profiled contrasts. For the two Ritornellos, the variation process is much simpler: Ritornello I, just seconds long at first, gets broader and broader, longer and longer, and—you've guessed it—the exceedingly slow and spacious Ritornello II is more compressed at each appearance and is finally as short as its opposite number had been at the beginning. In sum: a design that is at once clear and complex, fleshed out with rich and dense detail, and calling for all of the virtuosity of a great modern orchestra.

SERGEI PROKOFIEV's Violin Concerto No. 1, composed in the chaos that was Russia in 1917, was first heard in Paris in 1923 at one of the Concerts Koussevitzky organized by the future conductor of the Boston Symphony. The Parisians scorned the piece because it failed to deliver the shock and the *frisson* of *Rite of Spring*-force mod-



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ernism. What it does deliver is exquisite lyricism, some sardonic nose-thumbing, a delicate and beautifully gauged orchestral style, and of course a feast of violin bravura. A bold touch: Prokofiev turns the standard concerto design inside out, putting a brilliant scherzo in the middle with slower, more lyric movements on the outside, and daring to end slowly and *pianississimo.*



—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and then program annotator for the San Francisco Symphony and, later, the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*), including many written originally for the BSO.

ARTISTS

Robert Spano



Music director of the Brooklyn Philharmonic since 1996, Robert Spano is director of the Conducting Fellowship Program at the Tanglewood Music Center and becomes music director of the Atlanta Symphony Orchestra in 2001. Mr. Spano has conducted nearly every major North American orchestra, including the Atlanta Symphony, Boston Symphony, Chicago Symphony, Cleveland Orchestra, Houston Symphony, Los Angeles Philharmonic, Minnesota Orchestra, National Symphony, Philadelphia Orchestra, San Francisco Symphony, and Toronto Symphony. He has conducted at Houston Grand Opera, Santa Fe Opera, and Lyric Opera of Chicago, and has also appeared with orchestras and opera companies throughout Europe and Asia, including the La Scala Orchestra, Frankfurt Radio Sinfonie-Orchester, the Orchestra of The Hague, Helsinki Philharmonic, New Japan Philharmonic, Zurich's Tonhalle Orchestra, Welsh National Opera (to which he returned this season for Mozart's *Così fan tutte*), and the Royal Opera at Covent Garden. During 1999-2000 he made debut appearances with the Saint Paul Chamber Orchestra, Detroit Symphony, and National Arts Centre Orchestra. Return engagements included the symphony orchestras of Atlanta, Boston, Houston, Indianapolis, and Saint Louis. Appointed assistant conductor of the Boston Symphony Orchestra by Seiji Ozawa in 1990, he held that post until the end of the 1993 Tanglewood season, making his critically acclaimed BSO debut with subscription concerts in February 1991 and his first Tanglewood appearance with the orchestra in July 1992. He has since appeared regularly with the Boston Symphony and the Tanglewood Music Center Orchestra and in 1998 was named head of the conducting program at the Tanglewood Music Center. As music director of the Brooklyn Philharmonic, Mr. Spano has brought that orchestra international attention; he recently renewed his commitment to that ensemble by signing a five-year contract that will see it through its fiftieth-anniversary season. For 1999-2000 he planned a series of concerts highlighting the pinnacles of the last century, with each program focusing on such varied aspects of modern civilization as war, politics, popular culture, nature, and religion. Highlights included concert performances of John Adams's *Nixon in China*, a cabaret-style program of music by Weill, Takemitsu, Piazzolla, and Conlon Nancarrow, and excerpts from Messiaen's opera *Saint Francis of Assisi*. Having taught at Bowling Green University and Oberlin Conservatory from 1985 to 1989, Mr. Spano remains committed to music education. In addition to his work at the Tanglewood Music Center, he is currently an Associate Professor of Conducting at Oberlin. This season he led Massenet's *Manon* at Oberlin and

Listening To Girls

Each summer, thousands of people come to the Berkshires to listen. They come to hear these old hills echoing with the world's most glorious music. To be still and to listen—that is a powerful thing. The Berkshires, after all, are quiet, conducive to the pleasures of listening. Elsewhere, to turn off the din and truly listen—well, that is more of a challenge.

The voices of girls are especially hard to hear, particularly through the cacophony of what our culture is saying to them. Here's what to wear, here's how to look, here's how you should behave, how you should think. Don't ask too many questions. Don't talk back. Your appearance is more important than your programming skills and your writing. Choose your college based on your boyfriend.

Founded in 1898, Miss Hall's School was one of the first girls' boarding schools established in New England. Today, the School is a nationally ranked independent secondary school offering a rigorous and innovative college-preparatory program. Miss Hall's School enrolls approximately 130 girls, representing 19 states and 12 countries. For more information, please call the Admission Office at 1-800-233-5614. Tours and information sessions are scheduled throughout the summer. You can also visit Miss Hall's at http://www.misshalls.org

What do girls themselves have to say? Younger girls, before they reach adolescence, typically have a lot to say. They know what they want. Their voices are clear. But as girls enter their teens, we hear them less clearly. Often, their voices grow smaller as they try to make sense of the world and discover the true girl inside. Sometimes their voices change—and we no longer recognize them.

But when we create some quiet, girls' voices grow stronger. In a girls' school, girls become adventurous. They take up rock climbing and Tae Kwon Do. They write short stories, conduct complex scientific experiments, build software programs, and plan study-abroad trips. They look forward to college as a place to learn and gain new levels of competence. In the quiet, girls acquire confidence and strength. They begin to dream big dreams.

Listen to what girls in girls' schools say. Listen to the ideas they have for history projects. Listen to their opinions on computer game violence, or censorship, or biotechnology. Listen to how they discuss art and music and politics. It is amazing what girls can do when we respect their opinions. They will organize community service projects and learn new languages. They will publish magazines and start businesses. Look at the machines they build. Look at the presentations they put together. Listen to the music they compose. They will, in the quiet, learn to excel.

We listen to girls at Miss Hall's School. We turn down the noise and listen. In this space apart, we give girls the opportunity to be heard, to be leaders, to develop their own voices, their own ideas, their own vision of who they want to be. And suddenly it's not so quiet anymore but filled with the joyful music of young women becoming themselves.

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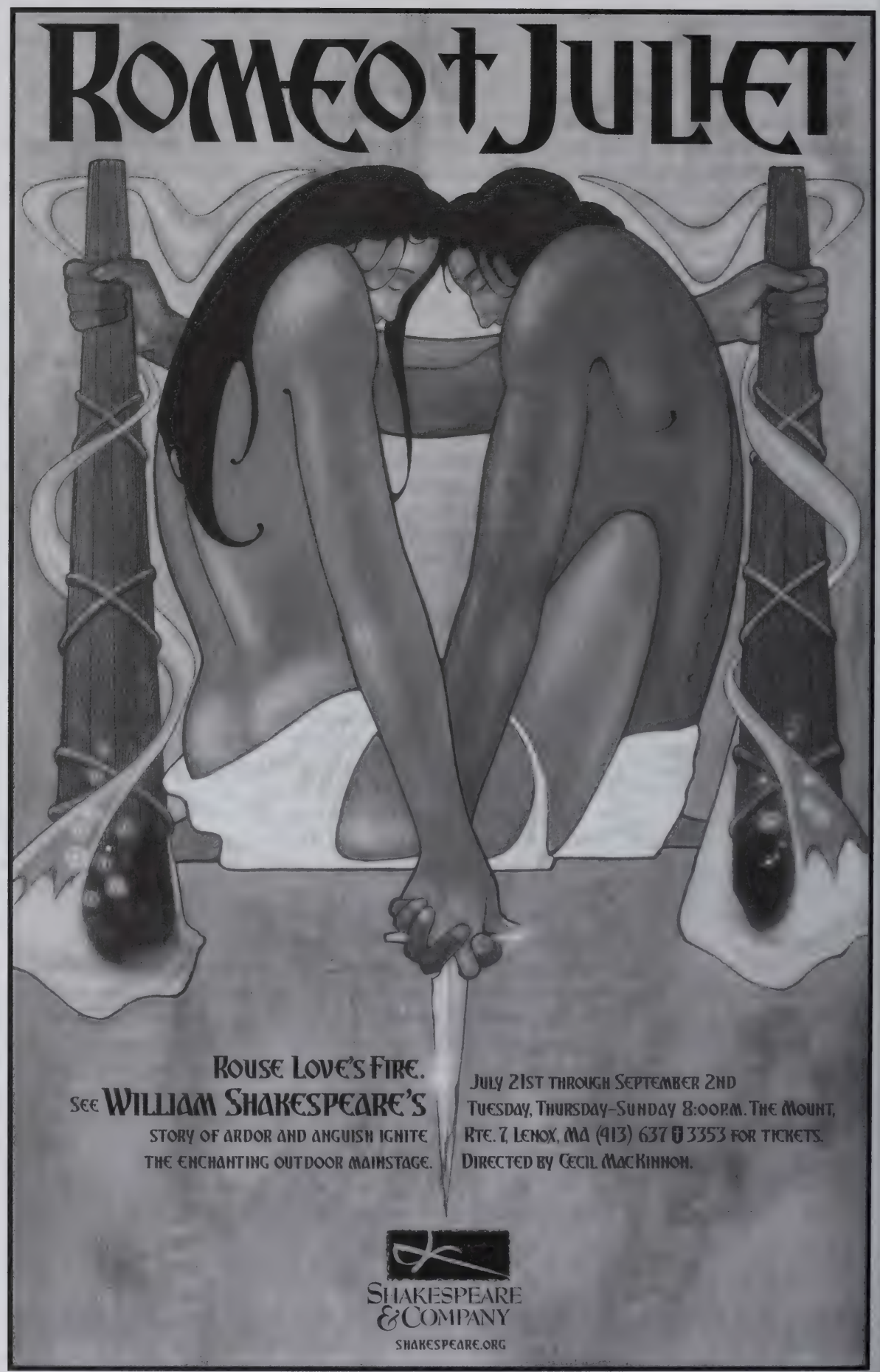
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undertook residencies at the Curtis Institute and Juilliard School. He appears regularly at the Aspen and Round Top music festivals and in September 2000 will lead the Youth Orchestra of Australia on a national tour, including a performance at the Olympic Games in Sydney. Also an accomplished pianist, he performs chamber music with many of his colleagues from the Brooklyn Philharmonic, Boston Symphony, and Oberlin Conservatory. Born in Conneaut, Ohio, and raised in Elkhart, Indiana, Robert Spano grew up in a musical family playing flute, violin, and piano, and composing. A graduate of the Oberlin Conservatory of Music, where he studied conducting with Robert Baustian, he continued his studies at the Curtis Institute of Music with the late Max Rudolf. Mr. Spano and the Brooklyn Philharmonic have been featured on the PBS series "City Arts," on CBS's "Late Night with David Letterman," and on "CBS Sunday Morning."

Vadim Repin



Vadim Repin makes his Tanglewood debut with this concert; he made his Boston Symphony debut as soloist in Gubaidulina's *Offertorium* with the Boston Symphony Orchestra this past March. Mr. Repin's international career began when he was seventeen, when he won the Queen Elisabeth Violin Competition in Brussels. Born in Siberia, where he studied with Professor Zakhar Bron, Mr. Repin first performed with an orchestra at seven and at eleven won first prize in the Wieniawski International Competition in Poland. He has since appeared with some of the world's most prestigious orchestras, including the Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, the Orchestre de Paris, the Royal Concertgebouw, the San Francisco Symphony, the Orchestre de la Suisse Romande, and the St. Petersburg Philharmonic, in appearances with many of the world's leading conductors. A strong advocate of new music, Mr. Repin has been acclaimed for his recent performance of John Adams's Violin Concerto with the Chicago Symphony under the composer's direction. This season they repeat that work in San Francisco. Shortly after his BSO debut under Semyon Bychkov with Gubaidulina's *Offertorium*, he recorded that work with the City of Birmingham Symphony Orchestra. Mr. Repin appears regularly at such prestigious international festivals as the Hollywood Bowl, Tanglewood, Ravinia, Gstaad, Rheingau, and Verbier. His "Carte Blanche" invitation to the Louvre in Paris resulted in a prizewinning live recording of chamber music performed with young colleagues, including the gypsy violinist Roby Lakatos. Mr. Repin's rapidly growing discography of prizewinning recordings includes the Shostakovich Violin Concerto No. 1 and Prokofiev Violin Concerto No. 2 with Kent Nagano and the Hallé Orchestra; the Tchaikovsky and Sibelius concertos with Emmanuel Krivine and the London Symphony Orchestra; and Prokofiev's Violin Sonatas 1 and 2 and *Five Melodies* with pianist Boris Berezovsky, with whom he has also recorded Ravel's Sonata and Medtner's *Sonata Epica*. His recording of Mozart's Violin Concertos 2, 3, and 5 with the Vienna Chamber Orchestra won him the 1999 ECHO Klassik Instrumentalist of the Year award. A collection of virtuoso pieces entitled "Tutta Bravura" and Lalo's *Symphonie espagnole*, both released in 1999, have won international acclaim. All of his recordings appear on the Erato/Warner Classics label. Last season Mr. Repin appeared in concert with violist Yuri Bashmet and worked with conductors David Zinman, Gerd Albrecht, Yakov Kreizberg, Christoph Eschenbach, Charles Dutoit, Yuri Temirkanov, and Fabio Luisi. Numerous new recording projects are planned. Mr. Repin performs on the Stradivarius "Ruby" 1708 by kind permission of the Stradivarius Society of Chicago.


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SCHUMANN	*Arabesque* in C, Opus 18
SCHUMANN	*Phantasie* in C, Opus 17 Allegro molto appassionato (In modo d'una leggenda) Maestoso, sempre con energia Poco più lento

INTERMISSION

CHOPIN	Barcarolle in F-sharp, Opus 60 Scherzo No. 4 in E, Opus 54
DEBUSSY	"La Soirée dans Grenade," from *Estampes* "Poissons d'or" ("Golden Fish"), from *Images*, Book II
VILLA-LOBOS	*Chôros* No. 5 ("Alma brasileira") (1925) *As três Marias* (1939)
GODOWSKY	Symphonic Metamorphosis on Themes from Johann Strauss's *Die Fledermaus*: Three Waltz Paraphrases

Baldwin piano — Nelson Freire plays the Steinway piano.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

Notes

ROBERT SCHUMANN (1810-1856) wrote his popular ***Arabesque*, Opus 18**, in 1839—one of the final fruits of his decade-long concentration on piano music to the virtual exclusion of all other media. With its radiant lyric symmetry, the *Arabesque* has been likened to a pearl, but perhaps a more appropriate organic gem image is coral, for the music grows from steady accretions upon a mesmerically self-repetitive theme. This

melody draws much of its Schumannesque glow from accompanimental features: the descending bass line that tugs against the tune's rising curve, and the background undulation. There are two contrasting episodes, the first plaintive, the second march-like. A slow valedictory provides a closing note of elevated introspection.

When adapting his idiom to classical sonata form, young Schumann often mistakenly preserved traditional structural outlines too rigidly. Thus, paradoxically, the early Schumann piece that most organically reflects Beethoven-like sonata thinking—his 1836 **Fantasy in C major, Opus 17**, conceived, in fact, in homage to Beethoven—is a score that stretches sonata form beyond the breaking point. Inventing structures with their own inevitable logic, Schumann produced one of his most coherent longer works, compelling in melodic sweep, and rich in rhythmic ambiguities born of inspired avant-garde experiments in abstruse syncopation. In the first movement, the superheated main theme begins "between keys" and never finds a stable home tonic, while the meditative second subject is in exactly the wrong key for sonata form (a step backward to the subdominant rather than forward to the orthodox dominant). Remarkably, the "home chord" of this rhapsodic movement (the C major root position triad) is not heard until just before the final coda—a bold and unprecedented delay. The second movement is a triumphal march with a Trio section where quietude contends with unsettling (and eventually

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mischievous) rhythmic asymmetry. The march's curtailed reprise brings a coda of frenetic exuberance. Schumann ends the Fantasy with a meditative slow movement of rapt interiority, articulated by two noble climaxes.

Most Romantic barcarolles are slight, trashy pieces in monotonous sing-song "aquatic" rhythms. They seem all the tawdrier when juxtaposed with the **Barcarolle, Opus 60,** by **FRÉDÉRIC CHOPIN** (1810-1849), completed in 1846. This magnificent score is comparable in scope to one of the composer's great Ballades, although more relaxed in dramatic pace. Chopin works with two barcarolle rhythms. The first underpins a grandly spacious melody, periodically punctuated with a "lapping water" double-note refrain. The second generates a faster episode of tense, rumbling expectancy, followed by a cheerful, popular-sounding tune. A florid moonlit transition brings back the opening melody. After the popular tune returns in triumph, an exquisite valedictory coda ensues.

Commentators have questioned Chopin's use of the term "*scherzo*" (literally, "joke") for his first three works in that form—tempestuous, dramatic keyboard poems cast in minor keys, and more demonic than humorous. However, Chopin's **Scherzo No. 4 in E major, Opus 54** (1842), bubbles with all the caprice and mischief that its title would suggest. Badinage informs not only the score's local details—the main theme's buoyant lilt and its peals of chordal laughter; the scurrying figurations that occasionally explode in mock rage—but the score's musical "plot" as well: for while the initial exposition follows a conventional harmonic course, its counterstatement elegantly sidesteps into bizarre harmonic territory. A slower episode meditates extensively on a C-sharp minor theme of mild melancholy. After a climactic transition, the reappearance of the opening theme amid sonorous trills brings a full-length reprise and a triumphant coda.

With the extensive rewriting of his opera *Pélléas et Mélisande* for its 1902 premiere, **CLAUDE DEBUSSY** (1862-1918) rose to a new plateau of originality. His next piano

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effort, the triptych ***Estampes*** (1903), revealed a Debussy more liberated in imagination, more daring in technical resource, and more cogent in narrative than ever before. Exotic locales would now increasingly offer him escape from classical tradition through folk music's modal scales and dance rhythms. The central number of *Estampes*, **"La Soirée dans Grenade,"** is a habañera, by turns misty, sultry, and ecstatic. As the dancers recede, the wonderful untidiness of life erupts, with an intrusive serenader puncturing the nocturnal mystery. A Japanese lacquer provided the impetus for Debussy's **"Poissons d'or,"** the finale of a 1907 triptych: the ***Images*, Book II**. With trout-like animation, the goldfish cheerfully swirl amid *moto perpetuo* currents, while capricious aquatic-*arpeggio* washes mirror the peripatetic glint of sunlight on their shifting scales. A later hint of sentimental melody soon provokes chuckles.

If the Amazon jungle, in its riotous fecundity, were to take to writing music, the result might resemble the enormous output of the Brazilian composer **HEITOR VILLA-LOBOS** (1887–1959), which totaled over a thousand pieces. In an important series of fifteen works, Villa-Lobos brought modernistic harmony to an urban Brazilian dance—the *chôros*. **Chôros No. 5** (1925), subtitled *The Soul of Brazil*, begins as a glum samba, but the mood brightens, and an exuberant climax plays out over boisterous strumming before the original melody quietly returns. ***As três Marias*** (1939), a set of three tiny pieces, was inspired by a children's story about "The Three Marys of Earth" who played together gaily as girls in Brazil, remained best friends all their lives, and wound up as stars in heaven (perhaps the formation we call Orion's Belt). Nursery-rhyme-like tunes suggest the trio's lifelong childlike happiness, while the prevailing high register sparkle indicates both their little-girl delicacy and their eternal gleam in the heavens.

"With ten fingers," said the legendary pianist **LEOPOLD GODOWSKY** (1870-1938), "a pianist should be able to project ten separate polyphonic voices." Indeed, golden age colleagues such as Josef Hofmann and Sergei Rachmaninoff held Godowsky in awe for his limitless fluency and command of the densest textures, unfailingly displayed with almost superabundant poise.

Godowsky's *Symphonic Metamorphosis on Themes from Johann Strauss's "Die Fledermaus"* is exactly what the title promises: an original twentieth-century fantasy some nine minutes in length—the work, in fact, of a genuine composer. Its inordinate difficulties place it far beyond the reach of the normal professional pianist. After an introduction in which a polka takes shape amid weird harmonies, waltzes from Strauss's famous 1873 operetta float or thunder by, crossing and recrossing amid an integument that suggests Rachmaninoff's most opulent two-piano writing. Often supporting the themes with post-Debussy harmonies, Godowsky also entwines them in ingenious combinations that the Waltz King could scarcely have dreamed of. While the effect may sometimes seem unintentionally surreal, Godowsky's obvious delight in Strauss's tunes is infectious, and to call the result a dazzling virtuoso *tour de force* understates the case.

—Benjamin Folkman

Benjamin Folkman, Gold Record-winning collaborator on the album "Switched-On Bach," is also a prominent New York-based lecturer and annotator whose articles have appeared in *Opera News*, *Stagebill*, *Performing Arts*, and other publications. He is also the President of the Tcherepnin Society, and the author-compiler of the forthcoming book *Alexander Tcherepnin: A Compendium*.

GUEST ARTIST

Nelson Freire



Pianist Nelson Freire made his acclaimed Boston Symphony Orchestra debut at Tanglewood in August 1999 as soloist in Chopin's F minor piano concerto under the direction of Charles Dutoit; he rejoined the orchestra this past March and April for performances under Seiji Ozawa of Rachmaninoff's Piano Concerto No. 2 in Boston, at Carnegie Hall, and at the Kennedy Center in Washington, D.C. In the summer of 1998 he made debuts with the Philadelphia Orchestra and Charles Dutoit at both the Mann Music Center and the Saratoga Performing Arts Center. A highlight of the 1999-2000 season was a performance of Chopin's Piano Concerto No. 2 in Warsaw on October 17, 1999, commemorating the 150th anniversary of the composer's death, with Jan Krenz conducting the Sinfonia Varsovia. Mr. Freire has performed repeatedly in London, Berlin, Munich, Vienna, Paris, Amsterdam, Copenhagen, Hamburg, Prague, Zurich, Bern, Geneva, Milan, Lisbon, and Madrid, and has appeared in the major concert halls of Israel, Japan, and Australia, as well as in North and South America. He has been soloist with the Berlin Philharmonic, London Symphony, Orchestre National de France, Orchestre de Paris, Israel Philharmonic, Vienna Symphony, Concertgebouw Orchestra of Amsterdam, Czech Philharmonic, Orchestre de la Suisse Romande, Bayerische Rundfunk, and Rotterdam Philharmonic. He toured frequently with the Royal Philharmonic under the direction of Rudolf Kempe and produced his first, prizewinning record for CBS with the Munich Philharmonic. Conductors with whom he has collaborated include Pierre Boulez, Eugen Jochum, Lorin Maazel, Seiji Ozawa, Charles Dutoit, Kurt Masur, André Previn, Gennady Rozhdestvensky, John Nelson, and David Zinman. Mr. Freire made his United States debut in 1970 playing Rachmaninoff's Fourth Concerto with the New York Philharmonic; his New York recital debut took place the next day. Since then he has toured the United States regularly, appearing in festivals in New York, San Francisco, and Chicago; giving recitals in New York, Boston, Washington, D.C., Fort Worth (Texas), and Carmel (CA), and appearing as soloist with the symphony orchestras of Boston, New York, Chicago, Cleveland, Los Angeles, Minnesota, Montreal, Baltimore, Denver, San Jose, and Spokane, among others. He appears regularly with the Baltimore Symphony and was recently the featured soloist at a Summerfest performance at Wolf Trap, where he played four different concertos. Born in Brazil in 1944, Nelson Freire made his first public appearance at four; his teachers at that time were Nise Obino and Lucia Branco. He won the 1957 Rio de Janeiro International Piano Competition with his performance of Beethoven's *Emperor* Concerto. The President of Brazil presented him with a financial scholarship enabling him to continue his studies with Bruno Seidlhofer in Vienna. Seven years later he won the Dinu Lipatti Medal in London, as well as first prize at the International Vianna da Motta Competition in Lisbon. Mr. Freire's recordings are available on Audiophon, Sony Classical, IPAM, London, and Teldec. His recording of Liszt's Piano Concertos 1 and 2 with the Dresden Philharmonic was released on Berlin Classics. His Edison Prize-winning recording of the Chopin Preludes, and his recording of the Grieg and Schumann concertos with the Munich Philharmonic, are available on CBS/Sony. Mr. Freire will be soloist in Brahms's Piano Concerto No. 2 with Federico Cortese and the Boston Symphony Orchestra this coming Sunday.



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ALL-BACH PROGRAM

SATURDAY-MORNING OPEN REHEARSAL SPEAKERS, AUGUST 2000

August 5 and August 26 — Marc Mandel, BSO Director of Program Publications
August 12 — Jessie Ann Owens, Brandeis University
August 19 — Helen Greenwald, New England Conservatory of Music

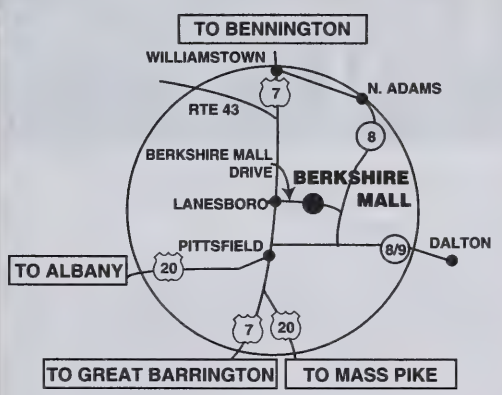
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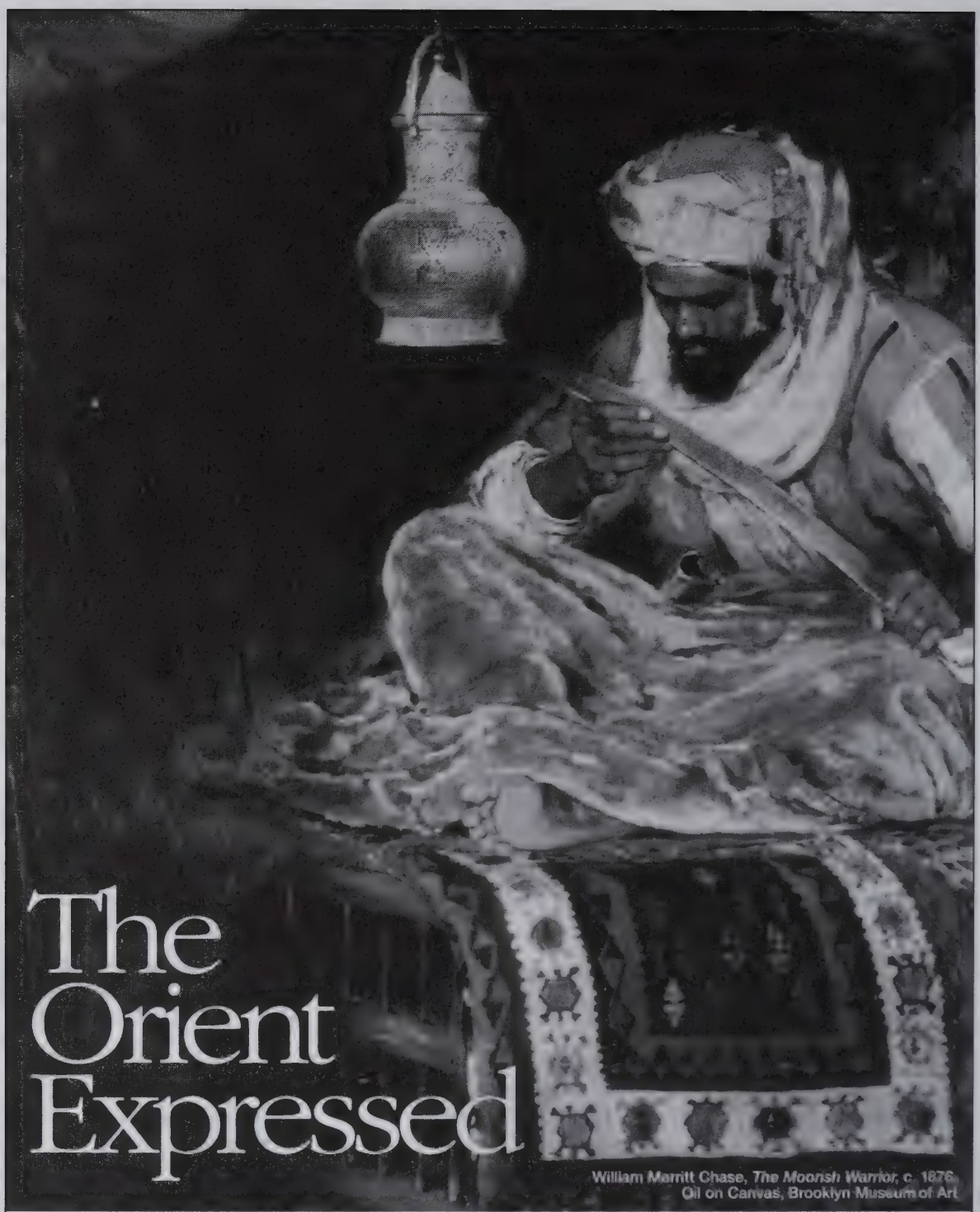
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Thursday, August 17, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

JUILLIARD STRING QUARTET
JOEL SMIRNOFF, violin
RONALD COPES, violin
SAMUEL RHODES, viola
JOEL KROSNICK, cello

HAYDN — Quartet in B-flat, Opus 64, No. 3 (Hob. III:67)
Vivace assai
Adagio
Menuet. Allegretto; Trio
Finale: Allegro con spirito

BARTÓK — Quartet No. 2, Opus 17
Moderato
Allegro molto capriccioso
Lento

INTERMISSION

MENDELSSOHN — Quartet in D, Opus 44, No. 1
Molto allegro vivace
Minuetto
Andante espressivo ma con moto
Presto con brio

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

Notes

The six quartets of **Franz Joseph Haydn** (1732-1809) published as Opus 64 constitute Haydn's second tribute to Johann Tost, the principal second violinist in Haydn's orchestra from 1783 to 1788, who must have been a fine violinist, but who had a rather complicated relationship with the composer, not least because of his eagerness to set up an establishment to copy and sell music to foreign publishers without the composer's knowledge. Haydn had already had a great deal of difficulty with such practices. Yet even after Tost had gone to Paris in 1788, carrying some of Haydn's works off with him,

Haydn was willing to compose for him again! Tost's specialty was floating high notes that soar far above the rest of the ensemble, and Haydn made sure that the dozen quartets he wrote for Tost had plenty of examples. The Opus 64 set of 1790 is the last group of quartets Haydn composed before leaving for England on his first visit. H.C. Robbins Landon considers the set as a whole to be his "greatest single achievement of the period —six flawless masterpieces" showing "unity of purpose, perfection of execution, and profundity of spirit."

The Second Quartet of **Béla Bartók** (1881-1945) was among the first compositions in a burst of activity following several years of artistic isolation, begun in 1912, when he devoted himself predominantly to research into folk song. His absorption with this music bore rich fruit in the Second String Quartet, premiered on March 3, 1918, by the Waldbauer-Kerpely Quartet, to which it is dedicated. In this quartet, he seems to have absorbed all of Hungarian folk music within himself and to have created a music that at every point sounds Hungarian in its intervals, rhythms, textures, and sonorities, without the naiveté of simple quotation. As his biographer Halsey Stevens writes, "The whole direction of Bartók's later writing might be deduced from this one work."

The quartet is in three movements, with the dynamic second movement surrounded by a lyric opening and a pensive finale. The material grows out of the first five notes of the first violin (a sequence of fourths—perfect, augmented, diminished). The second movement is forceful, even brutal, in its assertion of repeated-note patterns against highly chromatic dancelike melodies. The octave D's in the second violin, reiterated more than one hundred times following the eight introductory measures, serve as a drone—inspired, surely, by folk instruments—to ground the tonality even when the melodic lines are most intensely chromatic. The reflective final Lento is built up in chainlike sections linked by some important common intervals, especially fourths and minor seconds. The style, the structure, the expressive means employed reveal the mature master whose fundamental qualities are already fully apparent in this seminal work.

The compositional activity of **Felix Mendelssohn** (1809-1847) during the 1830s, when he was only in his twenties, was often sacrificed to his increasing fame and his undeniable talents as a conductor and administrator. He was always busy traveling to performances, writing to order for festivals, conducting, planning events, and directing educational activities. All the responsibilities took their toll in reduced opportunities to concentrate on artistic invention, with the result that for a time (until he managed to rid



himself of some of the most demanding duties), his music all too often took on the air of a well-tooled, factory-made product, rather disappointing after the brilliant achievement of his teens. The Opus 44 string quartets, however, are described in the Grove Dictionary of Music and Musicians as "Mendelssohn's masterpieces in the genre," even if they are not perhaps as original in their conception as Mendelssohn's first two extraordinary contributions to the medium, published as Opus 12 and Opus 13. In fact, the Opus 44 quartets remain among his most frequently performed contributions to the quartet literature. The D major quartet, the first of the three works in order of publication, was the last to be completed: the autograph bears the date July 24, 1838, which puts it in the halcyon period following Mendelssohn's marriage to Cécille Jeanrenaud.

—Steven Ledbetter

ARTISTS

Juilliard String Quartet



The Juilliard String Quartet has been internationally renowned for more than fifty years. Among its engagements in the United States this summer are performances at the Ravinia Festival and at Tanglewood. Abroad they appear at festivals in Germany, Austria, Spain, and Lucerne, Switzerland. Additional engagements in 2000-2001 include concerts at Peabody, the Cleveland Institute of Music, the University of Chicago, the FleetBoston Celebrity Series, and the 92nd Street Y in New York, as well as in Philadelphia, Pittsburgh, St. Louis, San Francisco, and Honolulu. European engagements, among others, include concerts in Munich and at the Concertgebouw in Amsterdam. The ensemble's 1999-2000 season was highlighted by a series of concerts in New York under the auspices of Carnegie Hall with guest artist Maurizio Pollini. Performing works by Bartók, Beethoven, Haydn, Mendelssohn, Shostakovich, and others, the quartet was also heard coast-to-coast across North America in its annual tours. The quartet also toured Europe twice, with concerts in London, Berlin, Frankfurt, Stuttgart, Cologne, Milan, and the Netherlands. Additional highlights of recent seasons include concerts at the Musikverein in Vienna, the Herkulessaal in Munich, and the group's first-ever tour of mainland China. In 1997, the Juilliard Quartet helped celebrate the reopening of the newly refurbished Coolidge Auditorium at the Library of Congress, where the quartet has been in residence for more than three decades, having succeeded the Budapest Quartet in 1962. In 1996, *Musical America* named the ensemble "Musicians of the Year," making it the first chamber ensemble ever to appear on the cover of the *Musical America International Directory of the Performing Arts*. At the end of the 1996-97 season, with an historic concert at Tanglewood, Robert Mann, the ensemble's first violin and sole remaining founding member, retired from the group after fifty years. As quartet-in-residence at the Juilliard School, the Juilliard Quartet is widely admired for its seminal influence on aspiring string instrumentalists from all over the world. In particular, the Juilliard continues to play an important role in the formation of new American string ensembles. Some of the quartets it helped to create include the Alexander, American, Concord, Emerson, La Salle, New World, Mendelssohn, Tokyo, Brentano, Lark, St. Lawrence, and Colorado string quartets. The Juilliard String Quartet has performed in its history a comprehensive repertoire of some 500 works. It was the first ensemble to play all six Bartók quartets in this country, and it was through the group's performances that the quartets of Arnold Schoenberg were rescued from obscurity. The ensemble has been an ardent champion of twentieth-century American chamber music and has premiered more than sixty compositions by American composers, including works by some of America's finest jazz musicians. In recent seasons the quartet has be-

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come a persuasive advocate for the four string quartets of Elliott Carter, which the group recorded for Sony Classical in 1991. The Juilliard Quartet records exclusively for Sony Classical and has been associated with that label (formerly Columbia Records) since 1949; its most recent release is a disc of Mendelssohn's string quartets 1 and 2. In 1986, for its recording of the complete Bartók quartets, the Juilliard Quartet was inducted into the Hall of Fame of the National Academy of Recording Arts and Sciences. In 1993 the ensemble was awarded the Preis der deutschen Schallplattenkritik (the German Record Critics Award) for lifetime achievement in the recording industry. In May 1994 its recording of quartets by Ravel, Debussy, and Dutilleux was selected by *The Times Magazine* of London as one of the hundred best classical CDs ever recorded.

All four members of the Juilliard String Quartet are American-born and -trained. First violinist **Joel Smirnoff** is a native of New York City. Mr. Smirnoff attended the University of Chicago and the Juilliard School. A violinist with the Boston Symphony for six years before joining the Juilliard Quartet as its second violin in 1986, he won second prize in the International American Music Competition in 1983 and made his New York recital debut at Carnegie Hall's Weill Recital Hall in 1985. He has participated in the world premieres of many contemporary works, some of which were composed for him. Besides teaching at the Juilliard School, he serves on the faculty of the Tanglewood Music Center, where he is the Head of String Studies. **Robert Copes** joined the Juilliard Quartet as second violin in 1997. He was a member of the Dunsmuir Piano Quartet from 1991 to 1997 and of the Los Angeles Piano Quartet from 1982 to 1990. Mr. Copes studied at the Oberlin Conservatory with David Cerone and at the University of Michigan with Paul Makanowitsky. From 1977 to 1997 he was professor of violin at the University of California at Santa Barbara. During the summer he is on the artist faculty of the Kneisel Hall Chamber Music Festival in Blue Hill, Maine. Born in Arkansas, he is also a regular performer at the Bermuda, Cheltenham, Colorado, and Olympic music festivals. He also appears in solo recitals across the United States and Europe. Also a native of New York City, violist **Samuel Rhodes** appears regularly in recitals and as soloist with orchestra in addition to activities as a recording artist, composer, and teacher. Celebrating his thirty-first season as a member of the Juilliard String Quartet and faculty member at the Juilliard School, he is also associated with the Marlboro Festival. His solo appearances have included recitals at the Library of Congress, Carnegie Hall's Weill Recital Hall, the Juilliard School, and Columbia University's Miller Theater. His most recent recording is a Helicon disc of Hindemith sonatas for solo viola. Mr. Rhodes studied composition with Roger Sessions and Earl Kim at Princeton University, where he received a master's degree. Cellist **Joel Krosnick**, a native of Connecticut, is active as both performer and educator. His principal teachers were William D'Amato, Luigi Silva, Jens Nygaard, and Claus Adam, whom he succeeded in the Juilliard String Quartet in 1974. A frequent recitalist and soloist with orchestra, Mr. Krosnick performs throughout the United States and Europe. He has been heard at Carnegie Hall's Weill Recital Hall, the Juilliard Theater, the Library of Congress, Merkin Hall, and Symphony Space, and he appears regularly with pianist Gilbert Kalish at Columbia University's Miller Theater. He has made solo recordings for the Orion, Nonesuch, and New World labels.

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Prelude Concert

Friday, August 18, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

BONNIE BEWICK, SAE SHIRAGAMI, and YU YUAN, violins
RACHEL FAGERBURG, BURTON FINE, and
KAZUKO MATSUSAKA, violas
RONALD FELDMAN, OWEN YOUNG, and
JEROME PATTERSON, cellos
ILAN VOLKOV, conductor (COPLAND)

COPLAND — Nonet for strings (1960)

Slow and solemn—Ritmico ed un poco marcato—Tempo as at first

Ms. BEWICK, Ms. SHIRAGAMI, Ms. YUAN; Ms. FAGERBURG, Mr. FINE, Ms. MATSUSAKA; Messrs. FELDMAN, YOUNG, and PATTERSON

Celebrating the Centennial of Aaron Copland's Birth

TCHAIKOVSKY — *Souvenir de Florence*, Opus 70, for string sextet

Allegro con spirito
Adagio cantabile e con moto
Allegretto moderato
Allegro vivace

Ms. SHIRAGAMI, Ms. YUAN; Ms. MATSUSAKA, Mr. FINE; Messrs. FELDMAN and YOUNG

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Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

Notes

This evening's performance of the Nonet by **Aaron Copland** (1900-1990) completes the season-long survey of his chamber music, part of this summer's centennial observance at Tanglewood of the composer's birth. The score of this single-movement, sixteen-minute work was completed on December 28, 1960; Copland himself led the first performance,

with members of the National Symphony Orchestra, on March 2, 1961, in Washington, D.C. The following program note is reprinted courtesy of Boosey & Hawkes from *Copland 2000–Annotations: a guide to the music of Aaron Copland* by Vivian Perlis:

> The Dumbarton Oaks Research Library commissioned Copland's Nonet in honor of the fiftieth anniversary of Mr. and Mrs. Robert Woods (who presented the library to Harvard University). The premiere was to have been conducted at a special anniversary concert by Nadia Boulanger, who was a longtime friend of the music-loving Bliss family. The work was not finished in time for that event, so Copland conducted the premiere himself with nine string players from the National Symphony, and dedicated the score to Boulanger, "after forty years of friendship." The composer authorized three string configurations for performance by larger ensembles.
>
> The unusual choice of nine solo strings grew from "a series of rather darkly colored three-voiced chords," according to Copland. The Nonet is one of Copland's most unusual experiments in instrumentation. He wrote to his friend Carlos Chávez in Mexico: "My main news is that I completed my Nonet, and it was premiered at Dumbarton Oaks last week. I wonder if you will like it? I myself thought it had a poignant and elegiac sound—almost autumnal in quality."

* * * * *

The first time **Pyotr Ilyich Tchaikovsky** (1840-1893) visited Florence with his brother Anatoly in the fall of 1877 he found it depressing. Nonetheless, something drew him back again and again, and he did some of his best work there—the Fourth Symphony, *Eugene Onegin*, the Suite No. 1 for Orchestra, part of *The Maid of Orleans*, and, much later, *The Queen of Spades*. He owed the city what he thought of as "the happiest months of my life." It was an escape from Moscow and at the same time it always made him nostalgic for home, marveling that as he basked in Tuscan sunshine it was winter in Moscow, with "Muscovites, men and women, walking by...wrapped in furs, the quiet undisturbed by the noise of carriages, sleighs sliding silently by..." And once at least, to get to something more like home without actually returning, he left Florence for the colder March of Switzerland.

In January 1890, Tchaikovsky, soon to be fifty, journeyed to Florence for what turned out to be the last time. On the last day of the month he began the score of *The Queen of Spades*, and he had made immense progress by the time he left at the end of March. As relaxation he returned to chamber music. The sketch of what was to be called *Souvenir*



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de Florence was completed in July and the full score in August: "I wrote it with the utmost pleasure and enthusiasm, and with no effort whatsoever," he reported to Mme. von Meck (actually while work was still in progress). He arranged for a private hearing in November during the rehearsals for *The Queen of Spades* and on the basis of that resolved to rework the third and fourth movements. He was also busy with his opera *Yolanta*, with *The Nutcracker*, and the symphonic ballad *The Voyevode*, with the result that work on *Souvenir de Florence* was not finished until January 1892. The first public performance was given at a concert of the St. Petersburg Chamber Music Society on December 6, 1892, the players being Leopold Auer, Emmanuel Krüger, Franz Hildebrandt, Sergei Korguyev, Alexander Verzhbilovich, and Alexander Kuznetsov.

Three string quartets, the A minor piano trio, and *Souvenir de Florence* comprise Tchaikovsky's major works for chamber ensemble. The Florentine sextet is the last and the finest, rich in expansive and often subtly harmonized melody, gorgeously scored, and aglow with vitality and love.

—Michael Steinberg (Tchaikovsky)

ARTISTS

Born in Honolulu, Hawaii, violinist **Bonnie Bewick** joined the Boston Symphony Orchestra in January 1987. A frequent performer in Boston-area recitals and chamber music concerts, Ms. Bewick studied at the University of Michigan in Ann Arbor and received her bachelor's degree in music from the Curtis Institute of Music in Philadelphia. Her teachers included Aaron Rosand and David Cerone at Curtis, Ruggiero Ricci and Paul Makanowitzky in Michigan, and Elizabeth Holborn in California. Ms. Bewick has made solo appearances with a number of west coast orchestras, and with the Boston Pops and the Cape Ann Symphony in New England. Her orchestral experience has included positions with the Colorado Philharmonic, the Lansing Symphony Orchestra, and the Peninsula Symphony Orchestra. She has appeared as concertmaster and soloist with the New England Philharmonic and has also been a member of the Grand Teton Music Festival Orchestra and the orchestra of the Spoleto Festival of Two Worlds.

Violinist **Sae Shiragami** joined the Boston Symphony Orchestra at the start of the 1999-2000 season. Before coming to the Boston Symphony she was a member of the Houston Symphony Orchestra, which she joined as a second violinist in May 1996, becoming that ensemble's principal second violin in December 1997. In 1992 and 1993 Ms. Shiragami was a Fellow at the Tanglewood Music Center, where she was also concertmaster of the TMC Orchestra. She received her bachelor of music degree from the San Francisco Conservatory in 1993 and her professional studies diploma and master of music degree from the Cleveland Institute of Music in 1996. Her principal teachers included Donald Weilerstein in Cleveland, Isadore Tinkleman in San Francisco, and Miwako Watanabe in Los Angeles. Ms. Shiragami's numerous awards include first prize in the 1994 American String Teachers Association National Competition and first prize in the 1991 Hemphill-Wells Sorantin Competition. In 1992 she played a recital on the Heifetz-Guarneri violin for the Chevron Concert Series in San Francisco.

A native of China, violinist **Yu Yuan** joined the Boston Symphony Orchestra at the start of the 1999-2000 season. Ms. Yuan received a bachelor's degree in music in 1990 from the University of the Arts in Philadelphia, where she studied with William DePasquale, and her Artist Diploma in 1993 from the Peabody Conservatory in Baltimore, where she studied with Berl Senofsky. She also studied at the Music Academy of the West in Santa Barbara, California, with Zvi Zeitlin; at the University of Houston with Fredell Lack, and at the Central Conservatory of China in Beijing with Li Han and Zhen-shan Wang. She spent the summers of 1990 and 1991 as a Fellow at the Tanglewood Music Center and was concertmaster of the TMC Orchestra during her second year there. In 1988 she won second place

in the American Music Teachers Association National Competition. In 1998 and 1999 she was a participant at the Grand Teton Music Festival. Prior to her Boston Symphony appointment, Yu Yuan played with the Philadelphia Orchestra, also traveling with that orchestra on tour.

Rachel Fagerburg joined the viola section of the Boston Symphony Orchestra in December 1989. A graduate of the New England Conservatory of Music, Ms. Fagerburg was a Tanglewood Music Center Fellow in 1980; her teachers included Eugene Lehner and Burton Fine, among others. Before joining the Boston Symphony Orchestra, Ms. Fagerburg was a member of the Boston Pops Esplanade Orchestra for more than six years. She has also been principal viola of the Civic Symphony of Boston, the New England Conservatory Symphony Orchestra, and the Blossom Music Festival Orchestra, as well as substitute principal viola with the Portland Symphony Orchestra. She has also performed with the orchestras of the Opera Company of Boston and the Boston Ballet, the Pro Arte Chamber Orchestra, the Springfield Symphony, and the New Hampshire Symphony.

BSO violist **Burton Fine** joined the orchestra as a second violinist in 1963 after nine years as a research chemist at the National Space and Aeronautics Administration's Lewis Research Center in Cleveland. At the beginning of his second year with the orchestra he auditioned for and won the position of principal violist, a position he held until the fall of 1993. Born in Philadelphia, Mr. Fine studied violin for four years with Ivan Galamian at the Curtis Institute of Music before entering the University of Pennsylvania, where he earned a B.A. in chemistry. He also holds a doctoral degree in chemistry, from the Illinois Institute of Technology. Mr. Fine has appeared in solo recital at London's Wigmore Hall and has appeared frequently as soloist on viola and viola d'amore with the BSO, the Boston Pops, and other musical organizations. He has performed, toured, and recorded extensively with the Boston Symphony Chamber Players. Mr. Fine is the solo violist on Seiji Ozawa's BSO recording of Strauss's *Don Quixote* with Yo-Yo Ma and is featured in chamber music recordings on the CRI, Northeastern, and Gunmar labels. He is a member of the Mélisande Trio, which also includes his wife, harpist Susan Miron, and BSO flutist Fenwick Smith.

Violist **Kazuko Matsusaka** joined the Boston Symphony Orchestra in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, the Pittsburgh Ballet Theatre Orchestra, and the Pittsburgh New Music Ensemble. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center Fellow in 1985, she holds a bachelor of music degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Treger, and a master of music degree from the State University of New York, where she studied viola with John Graham. Ms. Matsusaka has been soloist with the Central Massachusetts Symphony, the Newton Symphony Orchestra, and the Boston Pops Orchestra. In 1988 she was awarded a special jury prize at the Lionel Tertis International Viola Competition. A prizewinner in the Fischoff National Chamber Music Competition, she has also participated in the Norfolk Music Festival and the Yellow Barn Music Festival. Ms. Matsusaka is currently on the faculty of the New England Conservatory of Music.

Ronald Feldman joined the Boston Symphony Orchestra's cello section in 1967 at nineteen. Increasingly in demand as a conductor, he was music director of the New England Philharmonic for five seasons and assistant conductor of the Boston Pops Orchestra from 1989 to 1993. He has also been music director of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works. In 1988 Mr. Feldman and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Since the 1989-90 season he has been conductor of the Berkshire Symphony, with which he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. Mr. Feldman has appeared as a guest conductor with the Rochester Philharmonic, the Saint Louis Symphony, the Pro Arte Orchestra, the Springfield Symphony, the MIT Experimental

Studio, and the Albany Symphony. Born in Brooklyn and a graduate of Boston University, he currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and coordinator of the string department.

Cellist **Owen Young** joined the Boston Symphony Orchestra during the BSO's 1991 Tanglewood season. Mr. Young has participated in the Tanglewood, Aspen, Banff, Davos, Sunflower, St. Barths, and Gateway music festivals. His many appearances as soloist with orchestra have included the Pittsburgh Symphony and the Boston Pops; he also performs chamber music and recitals frequently both at home and abroad. Besides teaching cello privately, Mr. Young coaches and teaches at the Boston Conservatory, the New England Conservatory Extension Division, the Greater Boston Youth Symphony Orchestras, the Boston University Tanglewood Institute, and Project Step (String Training and Education Program for Students of Color). From 1991 to 1996 he was resident tutor of music and director of concerts in Dunster House at Harvard University. His own teachers included Aldo Parisot, Anne Martindale Williams, and Michael Grebanier. A *cum laude* graduate of Yale University with bachelor's and master's degrees from that institution, Mr. Young was a Fellow at the Tanglewood Music Center in 1986 and 1987. He played as an Orchestra Fellow with the Atlanta Symphony in 1988 and with the Boston Symphony Orchestra during the 1988-89 season. He was a member of the Pittsburgh Symphony from 1989 until he joined the Boston Symphony in 1991.

Born in New York, cellist **Jerome Patterson** studied at the Juilliard School of Music and at Hartt College of Music; his teachers were Luigi Silva, Aldo Parisot, and BSO principal cellist Jules Eskin. A Tanglewood Music Center Fellow in 1963, Mr. Patterson played with the symphony orchestras of New Haven, Baltimore, Pittsburgh, and Puerto Rico before joining the Boston Symphony Orchestra in 1967. Locally, in addition to his activities in Symphony Hall, he has performed with the Brockton Symphony, the Worcester Symphony under Joseph Silverstein, the Newton Symphony under Ronald Knudsen, the Wellesley Symphony, and the Framingham Symphony under Alfred Schneider.

Conductor **Ilan Volkov** has been an assistant conductor of the Boston Symphony Orchestra since the start of the 1998-99 season and recently renewed his BSO contract through the summer of 2001. He made his BSO debut at Tanglewood last summer, followed by his subcription series debut at Symphony Hall this past January, and another Tanglewood concert this summer with Daniel Barenboim as piano soloist. Born in Israel in 1976, Mr. Volkov began playing the violin at age six. He continued his violin studies with Chaim Taub, leader of the Israel Philharmonic Orchestra, while studying piano with Alexander Volkov and composition with Abel Ehrlich. From 1991 to 1993 he studied conducting with Mendi Rodan at the Rubin Academy of Music in Jerusalem. In 1993 he went to England to study at the Royal Academy of Music with Colin Metters, George Hurst, Sir Colin Davis, and Ilya Musin. He has participated in conducting master classes with Helmuth Rilling and with John Eliot Gardiner and the Monteverdi Orchestra, Choir, and Soloists at the Bachakademie, Stuttgart, and with Pierre Boulez and the London Symphony Orchestra. From 1996 to 1998 Mr. Volkov held the position of Northern Sinfonia's Young Conductor in Association; during this time he had sole responsibility for the Young Sinfonia, Northern Sinfonia's youth orchestra, and also collaborated with composer John Casken to set up the contemporary music group Vaganza. In 1997 Mr. Volkov became principal conductor of the London Philharmonic Youth Orchestra. Ilan Volkov's appearances in the 1999-2000 season include concerts with the London Philharmonic, Israel, Stavanger, and Malmö Symphony orchestras, as well as work as assistant conductor to Sir Andrew Davis for Glyndebourne's new production of *Le nozze di Figaro* this summer. Future engagements include concerts with the Russian National, Jerusalem Symphony, Hallé, and BBC Philharmonic orchestras.

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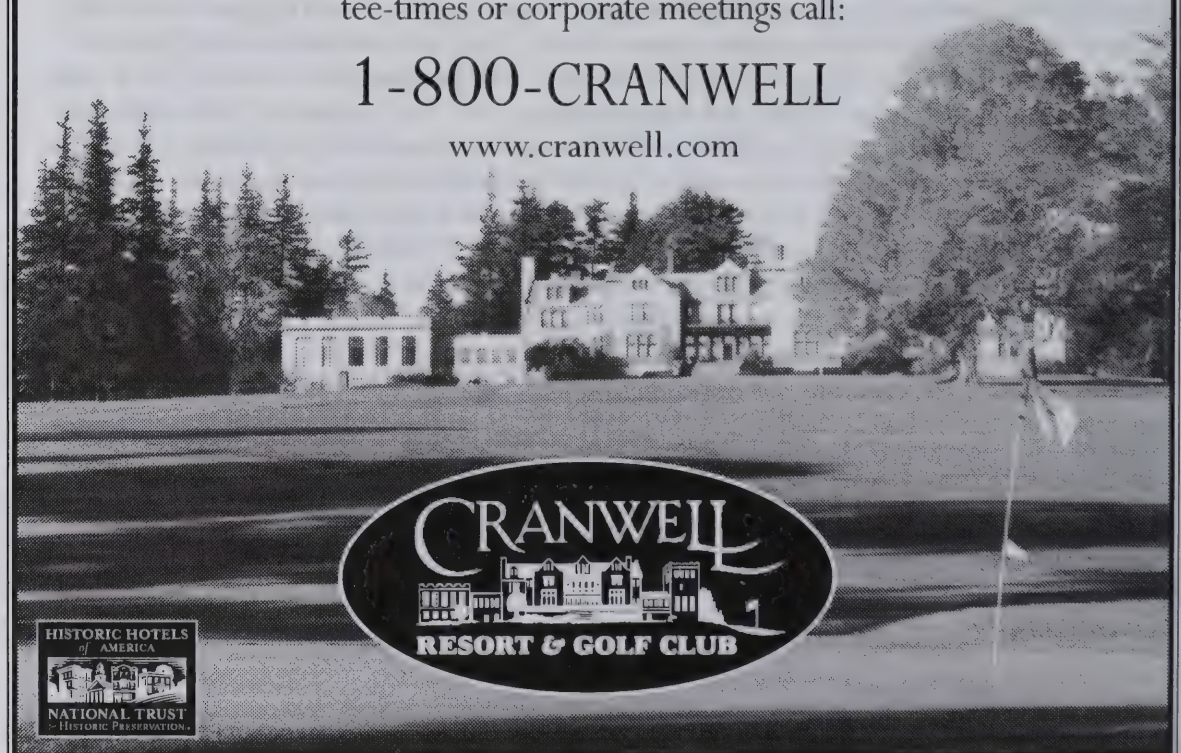


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ADAM FISCHER conducting

KODÁLY — *Dances of Galánta*

LISZT — Piano Concerto No. 1 in E-flat
Allegro maestoso—Quasi adagio—
Allegretto vivace—
Allegro marziale animato. Presto
JEAN-YVES THIBAUDET

INTERMISSION

TCHAIKOVSKY — Symphony No. 4 in F minor, Opus 36
Andante sostenuto—Moderato con anima
Andantino in modo di canzona
Scherzo (Pizzicato ostinato): Allegro
Finale: Allegro con fuoco

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The voices of girls are especially hard to hear, particularly through the cacophony of what our culture is saying to them. Here's what to wear, here's how to look, here's how you should behave, how you should think. Don't ask too many questions. Don't talk back. Your appearance is more important than your programming skills and your writing. Choose your college based on your boyfriend.

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Listen to what girls in girls' schools say. Listen to the ideas they have for history projects. Listen to their opinions on computer game violence, or censorship, or biotechnology. Listen to how they discuss art and music and politics. It is amazing what girls can do when we respect their opinions. They will organize community service projects and learn new languages. They will publish magazines and start businesses. Look at the machines they build. Look at the presentations they put together. Listen to the music they compose. They will, in the quiet, learn to excel.

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NOTES ON THE PROGRAM

ZOLTÁN KODALY (1882-1967)

Dances of Galánta

First performance: October 23, 1933, Budapest Philharmonic Society, Kodály cond.
First BSO performances: December 1955, Arthur Fiedler cond.
First Tanglewood performance: July 13, 1979, Gennady Rozhdestvensky cond.
Most recent Tanglewood performance: August 4, 1995, Hugh Wolff cond.

FRANZ LISZT (1811-1886)

Piano Concerto No. 1 in E-flat

First performance: February 17, 1855, Weimar, Hector Berlioz cond., Liszt, piano
First BSO performances: October 1885, Georg Henschel cond., Adèle Margulies, piano
First Tanglewood performance: July 24, 1954, Jean Morel cond., Nicole Henriot, piano
Most recent Tanglewood performance: July 19, 1996, James Conlon cond., Zoltán Kocsis, piano

PYOTR ILYICH TCHAIKOVSKY (1840-1894)

Symphony No. 4 in F minor, Opus 36

First performance: March 4, 1878, Moscow, Nicolai Rubinstein cond.
First BSO performances: November 1896, Emil Paur cond. (but preceded by Arthur Nikisch's performances in October 1890 of the second and third movements only)
First Tanglewood performance: August 7, 1937, Serge Koussevitzky cond.
Most recent Tanglewood performance: August 22, 1999, Charles Dutoit cond.

Like his friend and compatriot Bartók, **ZOLTÁN KODÁLY** devoted much of his energy to the study of Hungarian folk song, and this revealed itself throughout his creative endeavors. Few composers of our century have been so vocally oriented, and even his purely instrumental works are imbued with the character of song, the song of the people. Late in his life, Kodály wrote, "Our age of mechanization leads along a road ending with man himself as a machine; only the spirit of singing can save him from this fate." To project this spirit, Kodály wrote songs and choral works in greater number than perhaps any other twentieth-century composer, and many of these were intended for school use. Indeed, this aspect of his work made Kodály one of the great music educators of all time. But the same spirit found its way into his purely orchestral music, most of which was written in the decade and a half between 1925 and 1940.



Kodály inserted the following statement in the score of *Dances of Galánta*, by way of explanation:

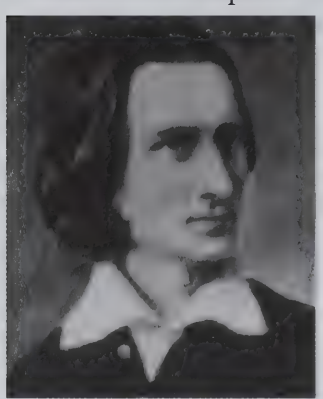
> Galánta is a small Hungarian market-town known to the travelers from Vienna to Budapest, where the composer passed seven years of his childhood. There existed at that time a famous gypsy band which has since disappeared. Their music was the first "orchestral sonority" which came to the ear of the child. The forebears of these gypsies were already known more than a hundred years ago. Around the year 1800 some books of Hungarian dances were published in Vienna, one of which contained music "after several gypsies from Galántha." They have preserved the old Hungarian traditions. In order to continue it the composer has taken his principal subjects from these old editions.

These old eighteenth-century dances that Kodály has chosen are known as *verbunkos*

music, the "recruiting dances" (from the German word "*Werbung*," "recruiting") from the method of enlisting recruits during that century's Imperial wars. The dance was performed by a group of hussars led by their sergeant; it consisted of slow figures alternating with lively ones. The impressive display was apparently designed to arouse enthusiasm among the spectators and encourage some of them to join up to share in the fun. The music that accompanied these events was played by gypsy bands, who often performed breathtakingly elaborate improvisations over the basically simple tunes.

Kodály's piece is an evocation of that old Hungarian tradition. Having selected his tunes, he arranged them in a rondo-like pattern, with a central Andante maestoso recurring twice in the course of the piece. The brilliant orchestration provides a modern orchestral treatment of the colorful old gypsy bands, and has in no small way contributed to the work's great popularity. Indeed, of Kodály's purely orchestral works, the Galánta dances remain by far the most popular.

For all his spectacular self-assurance at the piano, **FRANZ LISZT** was astonishingly insecure as a composer. He would rework old compositions repeatedly, fussing with this detail or that, never quite sure if he had yet got it right. And, worse, he often took advice from random acquaintances, offered gratuitously, and then reworked pieces again. Almost every one of his major compositions went through stages of creation, and a number of works actually exist in two different "finished" forms.



It was during the early phase of his career, when he was known primarily as a touring piano virtuoso of extraordinary attainments, that Liszt sketched both of his piano concertos—almost simultaneously—in 1839 (and then in the case of the E-flat concerto, he drew on a thematic sketch that went back to 1830, when he was only nineteen years old). At that point they were surely conceived as showpieces for his own talents, and if he had actually finished and performed them then, they would no doubt have been much different in character than they finally turned out. As it was, the pressure of touring caused him to put both works aside for a decade until he had settled in Weimar and given up the vagabond life of the international concert star to devote himself to composition and conducting. Although he had written a great deal of music already (mostly brilliant display pieces for piano solo), he worked hard to improve his skills, especially in orchestration.



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Liszt was surely not lacking totally in experience at orchestration, since he had already finished a score for the 1839 version of the A major concerto, No. 2. But by 1849 he had to some extent put himself in the hands of Joachim Raff, who worked with him on his orchestrations and even scored a few of the symphonic poems in preliminary versions that were later modified by Liszt himself.* It is hard to tell exactly how much influence Raff had on these scores, partly because most of the manuscripts are in the Liszt Museum in Weimar (East Germany), and only recently have scholars begun to undertake systematic study there. The sources for both the piano concertos are exceedingly complicated—it could well take a book-length study to disentangle the manuscripts, with their different versions and handwritings, and determine who was responsible for writing what (and even then we can never know the amount of oral instruction that Liszt gave to his amanuenses). We are not likely to see all questions resolved in the immediate future.

Even after Liszt "finished" the work in 1849, he clearly was in no rush to present it to the public. Perhaps he still entertained lingering doubts about the piece's effectiveness. In any case, there seem to have been some slight adjustments to the score during the ensuing years. Liszt wrote to Hans von Bülow on May 12, 1853, "I have just finished reworking my two concertos and the *Totentanz* in order to have them copied definitively."

The E-flat concerto underwent still another (quite minor) round of retouching after the first performances. A comparison of the various versions reveals that, in general, Liszt simplified the work for the performer—hard as that may be to believe when we hear its final shape. In his days as a traveling virtuoso, he was willing to risk all in compositions that approached the limits of human speed and endurance. Later on he found ways of making the virtuosity less an end in itself and more a servant of poetic expression, which is not to say that any of his music is ever easy!

The concerto has garnered a remarkable number of unpleasant reviews over the years. The conservative critic Eduard Hanslick wrote scathingly, dubbing Liszt's work the "Triangle Concerto" because the composer was so bold as to give that instrument a prominent role in the scherzo section. This was surely grasping at straws; Beethoven, after all, used the triangle for the "Turkish music" in the finale of the Ninth Symphony, and Mozart before him had employed similar effects. Liszt's sin, evidently, was to use the triangle for a purely musical effect, not to suggest musical exoticism. As if to forestall criticism for this boldness, Liszt added to his score the cautionary note, "The triangle is here not to be beaten clumsily, but in a delicately rhythmical manner with resonant precision"—good advice for any percussion instrument! Liszt was not deterred from inventing new percussion effects by the attacks of such as Hanslick; rather, he vowed to "continue to make use of them, and I think I shall yet win for them some effects that are little known."

More daring and difficult for most audiences was that he cast his work in a large span that seemed to destroy the traditional fast-slow-fast relationship of movements within a concerto. Actually the "traditional" movements have been subsumed into the overall span of the entire work, which is unified by the transformation of themes into a well-organized whole, reworking the assertive opening figure in many ways and translating the poetic Adagio theme into the marchlike finale. No less a musician than Béla

*Raff was an extremely fluent and prolific composer eleven years' Liszt's junior; in 1875—the year before Brahms's First Symphony—he was widely regarded as the greatest living German symphonist. His compositions, running to some 200-plus opus numbers, are largely forgotten today, although his Third Symphony, entitled *In the Forest*, and Fifth Symphony, *Lenore*, have been recorded, along with a virtuosic but unbelievably bland piano concerto.

Bartók hailed the E-flat concerto as "the first perfect realization of cyclic sonata form."

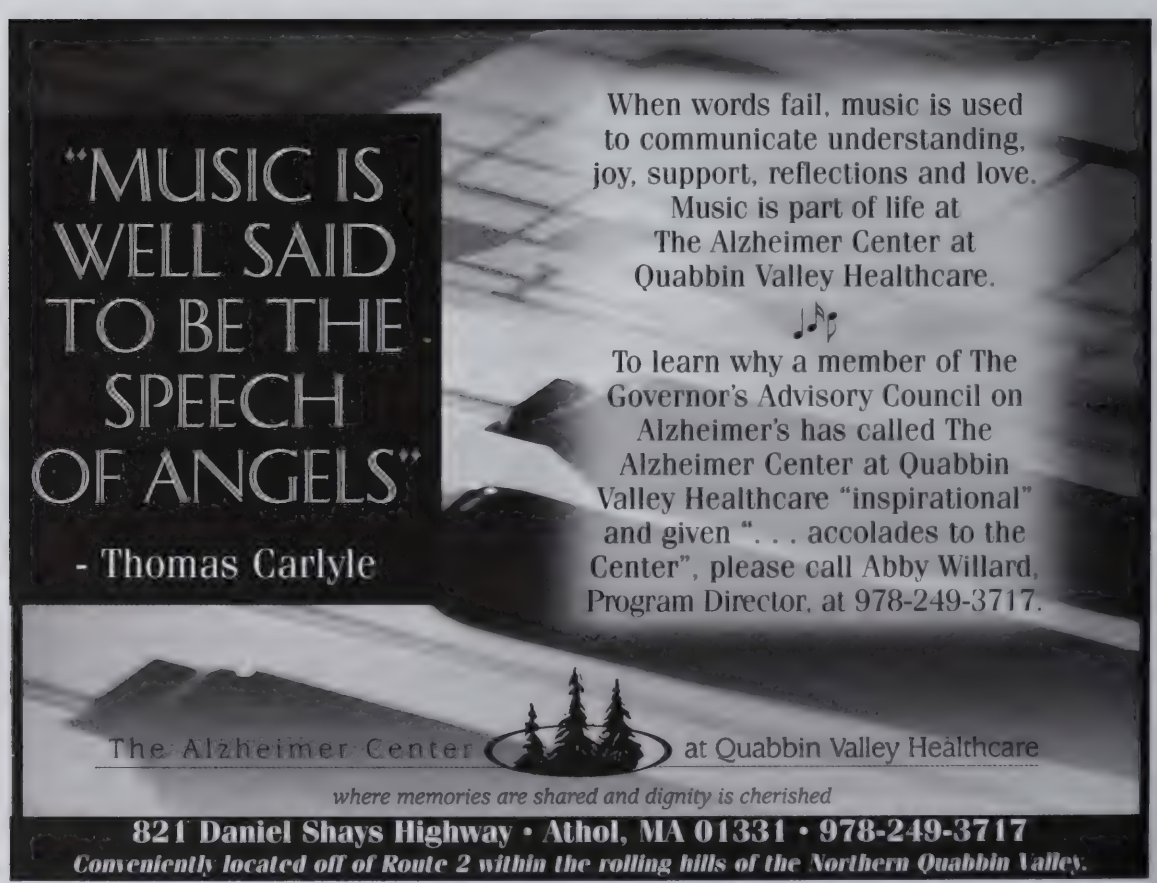
The strain on audience expectations seems to have been intense until listeners grew accustomed to the work. In Boston the redoubtable *Dwight's Journal of Music* declared (in 1868) "anything more awful, whimsical, outré, and forced than this composition is unknown; anything more incoherent, uninspiring, frosty to the finer instincts we have hardly known under the name of music." Yet by the 1890s the Boston Symphony was regularly programming the work as a feature attraction when it toured, suggesting that audiences had long since come round and accepted the views of an English critic in 1903 that the E-flat concerto was "quite the most brilliant and entertaining of concertos." The same writer added, "No person genuinely fond of music was ever known to approach it with an unprejudiced mind and not like it."

—Steven Ledbetter

* * * * *

For **PYOTR ILYICH TCHAIKOVSKY**, the Symphony No. 4 was a breakthrough work, a bounding creative leap beyond his first three symphonies. In scale, control of form, intensity, and ambition it towers above any symphonies previously produced by other Russian composers, most of whom shunned the symphonic form in favor of operas and programmatic works. Here, in one of the masterpieces of late Romanticism, Tchaikovsky combines his strong sense of the theatrical (already demonstrated in *Romeo and Juliet*, *Francesca da Rimini*, and *Swan Lake*) with a heightened mastery of orchestration and thematic development.

The year of the composition of the Fourth Symphony—1877—has been called the most fateful year in the composer's eventful and emotionally volatile life. It was in 1877 that he made the rash and ultimately tragic decision to marry Antonina Ivanovna Mil-



yukova, a woman he barely knew. He did so (on July 18) in a panic-stricken attempt to conceal—or even overcome—his homosexual inclinations.

Not surprisingly, given Tchaikovsky's lack of sexual interest in women and the unbalanced personality of Milyukova, the marriage ended in disaster. It lasted a mere two months, at the end of which Tchaikovsky attempted suicide by walking into the frigid Moscow River in the hopes of contracting pneumonia. (Those who have seen Ken Russell's film-bio of Tchaikovsky, *The Music Lovers*, will no doubt remember the scene.) Fleeing his wife and and his botched attempt at a "normal" life, he escaped to St. Petersburg and then to Europe. It was there, far from the problems that awaited him in Russia, that he completed the Fourth Symphony, begun in the spring. From this time on, Tchaikovsky restlessly divided his time between Russia and Europe, feeling entirely comfortable in neither.



Milyukova was not the only woman in Tchaikovsky's life at the time. The other was Nadezhda von Meck, a wealthy widow so passionate about the composer's music that she became his patron, giving him large sums of money so he could continue composing without financial worries. At von Meck's insistence, however, they never met, and instead maintained a remarkable epistolary relationship. During the stressful period of his failed marriage, Tchaikovsky turned to von Meck for emotional and financial support. She did not fail him. In gratitude, Tchaikovsky dedicated to her his new Fourth Symphony, but anonymously, as they had agreed: "To my best friend."

Not only did the composer dedicate the Fourth Symphony to von Meck. He also provided her with a detailed written description of its emotional program. "In *our* symphony there *is* a programme," he wrote, "i.e. it is possible to express in words what it is trying to say, and to you, and only to you, I am able and willing to explain the meaning both of the whole and of the separate movements."

The symphony's "signature," and among the most famous music Tchaikovsky ever wrote, is its stunning, even alarming opening fanfare scored for brass and woodwinds. This introduction, Tchaikovsky told von Meck, "is the *seed* of the whole symphony, undoubtedly the main idea...This is *fate*, this is the fateful force which prevents the impulse to happiness from attaining its goal...It is invincible, and you will never over-

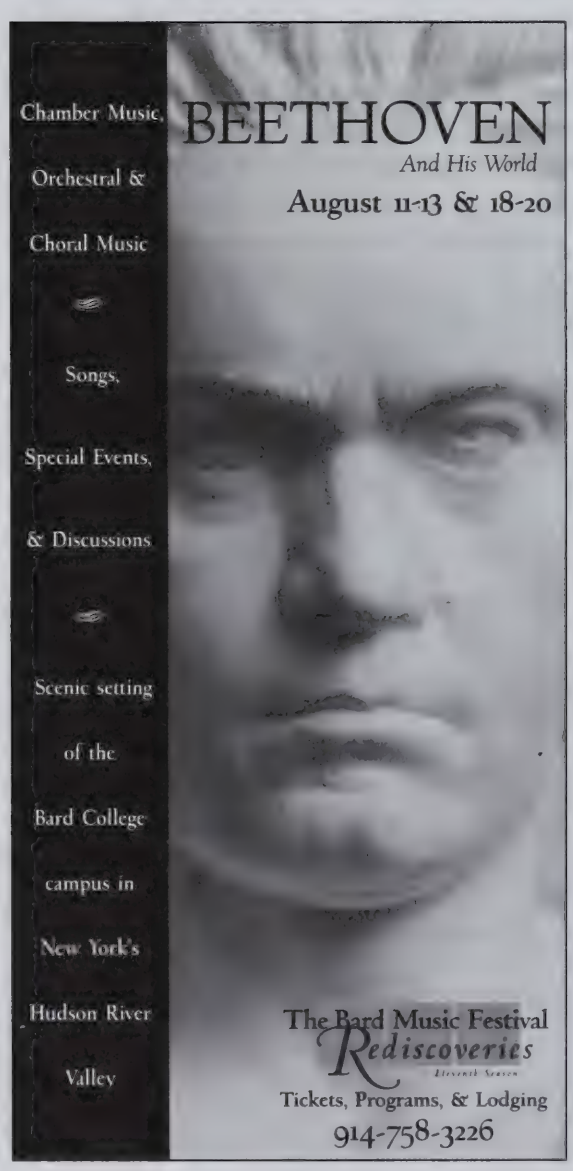
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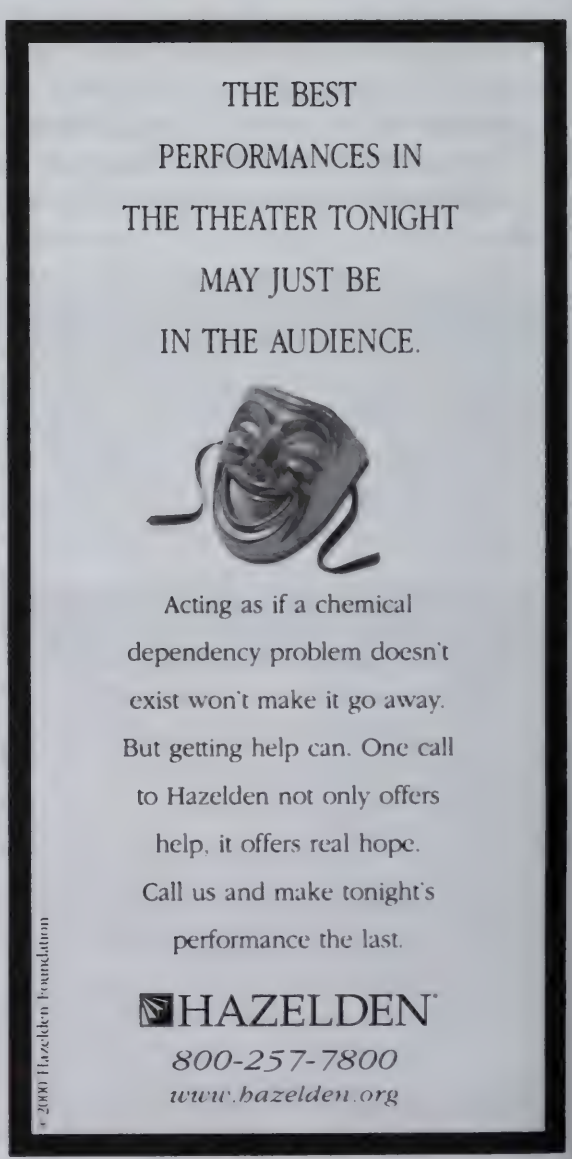
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come it. You can only reconcile yourself to it, and languish fruitlessly." This "fate" motif appears most prominently in the opening movement, but reappears dramatically in the finale. (Tchaikovsky would go even further in the Fifth Symphony, using a "signature" motif in all the movements.) In the finale, the "fate" motif grows (at measure 200) out of a folk song in a most ingenious and startling manner.

If this fanfare represents thwarted happiness, then the stuttering waltz theme that follows in the first movement also reflects frustration, Tchaikovsky told von Meck. The theme is in 9/8 meter, which lends it a fluid and yet halting gait. "The cheerless and hopeless feeling grows yet stronger and more burning. Is it not better to turn away from reality and submerge yourself in daydreams?" These daydreams (remember that the title of Tchaikovsky's First Symphony was "*Winter Daydreams*") are reflected in the melancholy, rising-and-falling theme given to the clarinet.

Of the much shorter second movement (Andantino in modo di canzone), Tchaikovsky said this: "This is that melancholy feeling which comes in the evening when, weary from your labor, you are sitting alone, you take a book—but it falls from your hand. There comes a whole host of memories. You both regret the past, yet do not wish to begin your life again. Life has wearied you…It's sad and somehow sweet to immerse yourself in the past."





The scherzo (*pizzicato ostinato*) offers respite from the emotional intensity of the outer movements. Constructed in classical, even Mozartian fashion, in three sections (ABA), this delicate and innovative confection is dominated by the strings, playing pizzicato, with a middle Trio section featuring a playful military-style theme in the brass and winds.

A well-known Russian folk song ("A little birch tree stood in the field": "*Vo polye beryozinka stoyala*") provides the central focus for the relatively brief, but fiery final movement. (It's not labeled "Allegro con fuoco"—"Fast, with fire"—for nothing!) Some years earlier, Russian composer Mily Balakirev (1837-1910) had used the same folk song in his *Overture on Three Russian Themes*, but treated it very differently. Balakirev retained the circular free rhythmic structure of the tune, remaining faithful to the Russian folk tradition. But Tchaikovsky, more of a "Westernizer," adds two beats after the first phrase, squaring the tune to fit into conventional 4/4 meter. By the finale's end, Tchaikovsky has whipped this innocent little tune into a tragic frenzy that culminates in the majestic reentry of the "fate" theme.

"Hardly have you managed to forget yourself and to be carried away by the spectacle of others' joys, than irrepressible *fate* again appears and reminds you of yourself," the composer wrote to von Meck about the finale. "But others do not care about you. They have not even turned around, they have not glanced at you, and they have not noticed that you are solitary and sad."

Musicologists and biographers have long debated how accurately Tchaikovsky's overheated description of the Fourth Symphony reflects its content. They do agree on one thing. The score, despite some flaws (excessive repetition, and what Russian composer Sergei Taneyev called an overuse of "ballet music") established Tchaikovsky as one of the masters of the symphonic form in Russia and elsewhere.

—Harlow Robinson

Harlow Robinson is the author of biographies of Sergei Prokofiev and Sol Hurok, and editor and translator of *Selected Letters of Sergei Prokofiev*. His articles and essays have appeared in the *New York Times*, *Los Angeles Times*, *Stagebill*, *Musical Quarterly*, *Opera News*, *Stagebill*. A Professor of Modern Languages and History at Northeastern University, he has lectured frequently for the Boston Symphony, New York Philharmonic, Lincoln Center, and the Metropolitan Opera Guild. He is currently at work on a history of Soviet music for Chicago Review Press.

GUEST ARTISTS

Adam Fischer



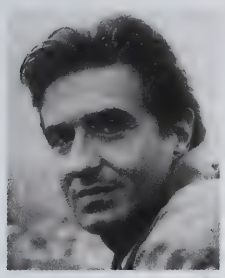
Adam Fischer was born in Budapest and attended the School of Music there, with further conducting and composition studies in Budapest and Vienna, with Swarowsky. Awarded a joint first prize in the 1973 Cantelli Competition in Milan, he then held posts at Graz Opera, Karlsruhe, and Freiburg, where he was general music director. He quickly became popular in Hamburg and Munich, taking over a production of *Fidelio* at the Bavarian State Opera from Karl Böhm, which led to his conducting a new production of Dvořák's *Rusalka* with Hildegard Behrens. Mr. Fischer's association with the Vienna State Opera began in 1973, since which time he has led a wide range of productions there, recent seasons having included *Fidelio*, *Fledermaus*, *Otello*, *Lucia*, and *Così fan tutte*. Major debuts between 1984 and 1994 brought him to the Paris Opera, La Scala, the Royal Opera House, English National Opera, San Francisco Opera, Chicago Lyric Opera, and the Metropolitan Opera, followed by returns to ENO for *Bluebeard's Castle* and a new production of Smetana's *The Two Widows*, and to the Met for *Il barbiere di Siviglia* and

Aida. Between 1987 and 1992 he was music director of Kassel Opera. Mr. Fischer is also founder and artistic director of Kassel's Gustav Mahler Festival, which he first presented in July 1989, creating a new orchestra and obtaining substantial support from the German government. He also enjoys a close relationship with the Vienna Chamber Orchestra, with which he led the opening event of the Vienna Konzerthaus 1991 Mozart celebrations, an acclaimed concert performance of *Ascanio in Alba*; he led that same work in New York the following year. In January 1997 he took the Hungarian State Symphony to Athens for a fully-staged production of Verdi's *Macbeth*. He also conducts many productions for Zurich Opera. With regard to concert repertoire, Mr. Fischer worked closely with the Helsinki Philharmonic in the mid-'70s and has since conducted numerous orchestras throughout Europe and the United States. His first Japanese tour was in 1984, and he has since returned there regularly to conduct the Tokyo Metropolitan, NHK Symphony, and Hungarian State Symphony orchestras. Regular projects with the Danish Radio Sinfonietta, of which he is principal conductor, include regular touring projects and commissioned recordings. In 1987 Adam Fischer initiated the Austro-Hungarian Haydn Festival and Orchestra in Eisenstadt, Austria. He is currently music director of that orchestra, which is based in the Esterházy palace in Eisenstadt; which, under his leadership, has developed a fine reputation for its interpretations of Haydn's symphonic, chamber, choral, and operatic works, as well as much other classical and later repertoire; and which he has led at the BBC Proms, in Japan, and at the Mostly Mozart Festival in New York, as well as in numerous other European appearances. Highlights of Mr. Fischer's recent seasons have included his Los Angeles Philharmonic debut, an appearance with the Curtis Institute Orchestra at the Verbier Festival, and concerts with the Bamberg Symphony and Tokyo Metropolitan Orchestra. He opened the Los Angeles Philharmonic's 1999 Hollywood Bowl season and last month returned for subscription concerts with them. This summer he becomes music director of Mannheim Opera, where besides his numerous opera appearances he will also conduct many of their prestigious Akademie Concerts, lead them on concert and opera tours, and take part in recording and film projects. Future plans also include a wide range of appearances as guest conductor and productions for the Vienna State Opera, Bavarian State Opera, and Zurich Opera. With the Austro-Hungarian Haydn Orchestra he is currently recording the complete Haydn symphonies for Nimbus, a series scheduled for completion in 2001. Mr. Fischer has also recorded for CBS, EMI, Hungaroton, and Delta. His many releases include the first recording of Goldmark's *Queen of Sheba*, Schubert and Haydn symphonies, *Il barbiere di Siviglia*, Mendelssohn's complete *Midsummer Night's Dream* music, Hungarian repertoire with the Hungarian State Symphony Orchestra, and Bartók's *Bluebeard's Castle* with Samuel Ramey and Eva Marton for CBS. His BBC-TV film of *Bluebeard's Castle* with the London Philharmonic won the 1989 Italia Prize and the Royal Phil-



harmonic Society and Charles Heidsieck prize for BBC Radio/TV/Video. Mr. Fischer made his Boston Symphony debut at Symphony Hall in March 1984, subsequently returning to the BSO podium in March 1985 and making his Tanglewood debut with the orchestra in July of that year.

Jean-Yves Thibaudet



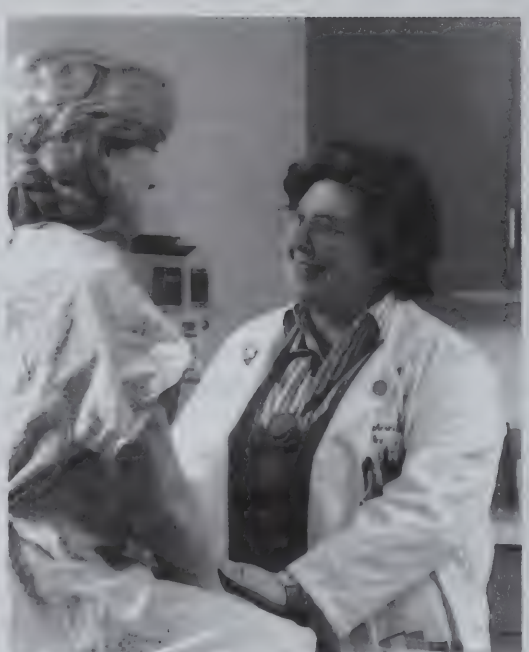
Following a tour of many summer festivals, including Spoleto, Verbier, the Hollywood Bowl, Saratoga, and Tanglewood, as well as a special guest appearance at the Hanover Expo 2000 with the Frankfurt Radio Symphony in early September, pianist Jean-Yves Thibaudet's 2000-2001 season will include his solo recital debut at Carnegie Hall in February 2001 and a six-city North American recital tour with soprano Renée Fleming in April. Appearances this fall include orchestral performances throughout Europe, solo recitals in Baden-Baden, Buenos Aires, and Denmark, and duo-recitals with Angelika Kirchschlager in Lisbon and Salzburg. North American engagements in the fall include the orchestras of Colorado, Baltimore, and Montreal. Mr. Thibaudet will devote much of the spring to performances in the United Kingdom, giving recitals in London, Glasgow, and Manchester, and orchestral performances with the BBC Symphony and a thiree-city tour of Scotland with the Royal Scottish National Orchestra. United States appearances in the spring include the Los Angeles Philharmonic, San Francisco Symphony, National Symphony, and St. Paul Chamber Orchestra. In June he has a return engagement with the Munich Philharmonic and makes his debut with the St. Petersburg Philharmonic. Equally at home with chamber music and recitals, Mr. Thibaudet has collaborated with such artists as Cecilia Bartoli, Olga Borodina, Dmitri Hvorostovsky, Brigitte Fassbaender, Truls Mørk, and Joshua Bell. His playing is featured in the 2000 PBS/Smithsonian special "Piano Grand!," a television special hosted by Billy Joel that pays tribute to the 300th anniversary of the piano. He also plays in the upcoming Bruce Beresford feature film on Alma Mahler to be released in late 2000, and he was showcased in the movie soundtrack of the 1997 motion picture *Portrait of a Lady*, for which he played two Schubert impromptus. In 1996 he had a star cameo turn in the Metropolitan Opera's televised production of *Fedora*. Mr. Thibaudet is an exclusive recording artist for Decca. His latest recordings are a Chopin/Grieg disc with Valery Gergiev and the Rotterdam Philharmonic to be released this fall, a prizewinning two-disc Debussy set released this past spring, a Chopin collection entitled "The Chopin I Love," and "Warsaw Concerto," featuring Addinsell's *Warsaw Concerto*, Rachmaninoff's *Paganini Variations*, Gershwin's *Rhapsody in Blue*, and other selections. His more than twenty classical CDs include works by Rachmaninoff, Debussy, Liszt, Messiaen, Shostakovich, Gershwin, Brahms, Schumann, D'Indy, Wolf, and Ravel. He has also made successful forays into the world of jazz, including the prizewinning albums "Reflections on Duke: Jean-Yves Thibaudet plays the music of Duke Ellington" and "Conversations with Bill Evans," a solo recording of works by the late jazz great Bill Evans. Of French and German heritage, Jean-Yves Thibaudet was born in Lyon, France, where he began his piano studies at age five and made his first public appearance at seven. At twelve he entered the Paris Conservatory, where he studied with Aldo Ciccolini and Lucette Descaves, a friend and collaborator of Ravel. At fifteen he won the Premier Prix du Conservatoire; three years later he won the Young Concert Artists Auditions in New York. Mr. Thibaudet has appeared twice previously with the Boston Symphony Orchestra, playing music of D'Indy and Franck in August 1992 and most recently performing Rachmaninoff's *Rhapsody on a Theme of Paganini* at Tanglewood in August 1999.

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BEETHOVEN — Romance No. 1 in G for violin and orchestra, Opus 40

Romance No. 2 in F for violin and orchestra, Opus 50

Mr. PERLMAN

MOZART — Symphony No. 29 in A, K.201(186a)

Allegro moderato
Andante
Menuetto; Trio
Allegro con spirito

INTERMISSION

BRAHMS — Symphony No. 4 in E minor, Opus 98

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NOTES ON THE PROGRAM

LUDWIG VAN BEETHOVEN (1770-1827)

Romance No. 1 in G for violin and orchestra, Opus 40

Composed not later than fall 1802, when Beethoven's brother Karl offered both Romances to the publishers Breitkopf & Härtel; date of first performance unknown

Only previous BSO performances: July 24, 1965, at Tanglewood, Erich Leinsdorf cond., Isaac Stern, violin; July 28, 1978, also at Tanglewood, Klaus Tennstedt cond., Joseph Silverstein, violin

Romance No. 2 in F for violin and orchestra, Opus 50

See above for early history

First BSO performances: January 1898, Emil Paur cond., Timothée Adomowski, violin

Previous Tanglewood performances: as above, with Leinsdorf and Stern in 1965, then with Tennstedt and Silverstein in 1978

WOLFGANG AMADÈ MOZART (1756-1791)

Symphony No. 29 in A, K.201(186a)

Manuscript dated April 6, 1774; presumably first performed in Salzburg

First BSO performances: October 1936, Serge Koussevitzky cond.

First Tanglewood performance: July 24, 1949, Koussevitzky cond.

Most recent Tanglewood performance: July 6, 1996, André Previn cond.

JOHANNES BRAHMS (1833-1897)

Symphony No. 4 in E minor, Opus 98

First performance: October 25, 1885, Meiningen, Brahms cond. (preceded by a two-piano reading by Brahms and Ignaz Brüll that month for a small group of Brahms's friends)

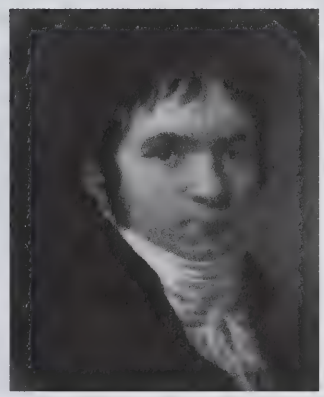
First BSO performances: December 1886, Wilhelm Gericke cond.

First Tanglewood performance: August 7, 1938, Serge Koussevitzky cond.

Most recent Tanglewood performance: July 11, 1997, Seiji Ozawa cond.

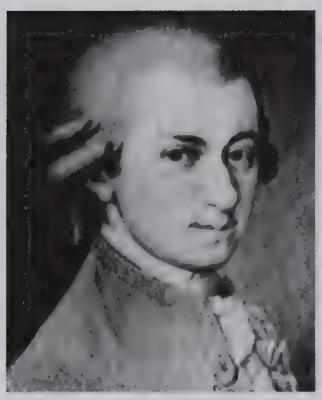
This program brings together three composers who are among the figures most responsible for making Vienna the Mecca of Western music. The three span the city's greatest century: the young Mozart, the young Beethoven, and the aging Brahms in a time when Vienna was changing in fateful ways.

We don't quite know when **LUDWIG VAN BEETHOVEN** produced his two lyrically lovely Romances for violin and orchestra, Opus 40 in G major and Opus 50 in F major. Probably they were written between 1798 and 1802. Manuscript evidence suggests the F major is earlier, though its intensity and range of expression remind us more of the later Beethoven. The G major begins on a high-Classic tone of noble simplicity, and largely stays there.



The genre Classical-era composers called "Romance" was this sort of freestanding movement for soloist and orchestra, in a *cantabile* style. Mozart wrote some, and there are French examples. The most famous Romances are these of Beethoven, products of his late twenties when he was still mainly known as a keyboard virtuoso but was gathering his powers for the first masterpieces of his maturity.

* * * * *



In spring 1774, at age eighteen, **WOLFGANG AMADÉ MOZART** composed his Symphony No. 29 in A major for the modest early-Classical orchestra of two oboes, two horns, and strings. He had just returned home to Salzburg from a two-month visit to Vienna that seems to have sparked a new maturity in his orchestral writing.

On the face of it, the A major largely dwells in the *galante* mode of its time. All four movements are in major keys, with everything tuneful, good-tempered, and ingratiating—at least, all that at a moderate tempo. When the movements are taken faster, the lilting and mellifluous and darting music becomes fiery and intense, suggesting the "demonic" side of the grownup Mozart.

In either case, as with other remarkable pieces from his teens, if this symphony is not quite the full Mozart, he already reveals himself to be a highly individual master composing about as beautifully and elegantly as anyone ever had.

* * * * *

WHEN DO I CLAP?

A Slightly Irreverent Guide to Classical Music and Concert Hall Conduct

by Valerie Cruice

Ever been so inspired by the sheer power of live classical music that you clapped with wild abandon — *at the wrong time*? Here is a lighthearted guide to the proper timing of applause and to concert-hall and opera-house etiquette. The author takes the reader on a humorous tour through music history complete with quizzes, a guide to composing 20th century music, and gossipy tidbits about various composers.

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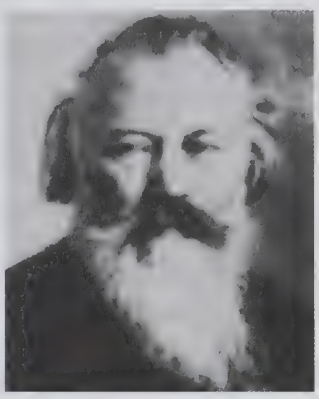
Music for a Sunday Afternoon

Joseph Silverstein
Violin
Richard M. Ziter
Piano

The Lenox Club
Sunday, November 5, 2000
3:00 PM
Reception follows

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In his first flush of youthful fame and vigor, **JOHANNES BRAHMS** launched into his first symphonic work, the D minor piano concerto. In the course of it he discovered that he didn't really know what he was doing. Finally he completed a flawed but brilliant concerto, but did not issue his next ambitious orchestral work until he *did* know what he was doing. That was the First Symphony, finished in 1876 after over fifteen years of intermittent work.



The public responded to the First Symphony as to a bitter tonic that might be good for you. It was too somber, too intellectual, too inward. Brahms would have been as surprised as everybody else to learn that eventually it would become one of the most popular of all symphonies. Having cleared his throat, a year after finishing the First Brahms composed the pastoral Second Symphony in a single summer, and it found instant acclaim. In 1883 came the Third Symphony, another sober and dark-toned one on the whole, but also extraordinarily beautiful and one of the great successes of his career.

By 1883, Brahms was fifty and growing weary. He believed that an artist has largely run his course by that age (fortunately, in practice he did not submit to this theory). As is apt to be the case in one's later years, the familiar world was changing around him. The very success of the previous two symphonies made him anxious—could he do it again? Though outwardly a vigorous and healthy man in the prime of his career, in the 1880s Brahms fell into something like a midlife crisis.

Some of it was the familiar and universal complaints: I'm getting old, I have no children, music is going to the dogs. But much of what was eating Brahms was not subjective or imaginary. Music had begun to turn away from the terms in which he understood the art—the terms of Bach, Haydn, Mozart, and Beethoven, inflected by Romanticism and his own innovative imagination. In the 1880s what we call Modernism in the visual arts was already thriving in the work of Cézanne, Van Gogh, and the Impressionists. Young Arnold Schoenberg and Igor Stravinsky were taking up music. In Austria and Germany, political tides were rising toward the ferment and malaise of the *fin de siècle*, with anti-semitism endemic to the process.

Brahms responded with alarm to what he saw around him. In 1883 he wrote his publisher: "In a city and a land where everything…tumbles downhill, you can't expect music to fare better. Really it's a pity and crying shame, not only for music but for the



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whole beautiful land and the beautiful, marvelous people. I still think catastrophe is coming." The catastrophe he prophesied, the scope of which he could not have imagined, would include two world wars, the Nazis, a culture committing suicide.

Thus Brahms's state of mind when he spent the summers of 1884-85 composing his last symphony. Three movements of the Fourth are in minor, or a haunting, minor-tinted major. Most of the music reflects, however distantly, the rhythms and gestures of dance. These dances, however, are not lighthearted but grave.

It begins with a lilting E minor theme, its melodic profile a chain of thirds that will permeate the melodic material of the symphony. Soon the music verges into elaborate contrapuntal variations, a texture that will also characterize the whole work. The overall tone of the opening movement might be called somber nobility, with subtle shades of emotion.

The second movement's incantatory leading melody has a tone primeval and ceremonial, like a procession for a fallen hero. In its mournful beauty, the late-autumn orchestral color is unique in Brahms, revealing his study of Wagner, and looking forward to Mahler and even Ravel. Then comes an almost shocking contrast, a leaping, tigerish, two-beat C major scherzo, marked "Allegro giocoso."

All that prepares the finale: mostly minor, at times hair-raisingly intense. It is couched in the archaic dance form of the *chaconne*, consisting of variations over a repeated bass pattern. The bass line Brahms took from Bach, and as Bach had done in his monumental Chaconne in D minor for solo violin, Brahms used the repeated bass to help create a sense of relentlessly mounting tragedy. At the end of the symphony, when tradition says the darkness of minor should be eased by a final turn to major, Brahms finishes with a searing minor chord, the timpani pounding fatefully beneath.

The Fourth Symphony was well-received in its first performances, though the Viennese did not warm to it. After Brahms died, conductor Felix Weingartner put forth an interpretation: "I cannot get away from the impression of an inexorable fate implacably driving some great creation, whether of an individual or a whole race, toward its downfall... [The finale is] a veritable orgy of destruction, a terrible counterpart to the paroxysm of joy at the end of Beethoven's last symphony."

Brahms never spoke of what he meant by the Fourth. But in 1896, in the *Four Serious Songs* that were his last testament, he took the first notes of the symphony, the chain of thirds B-G-E-C, and set to them the words, "O death! O death!" For good reason, in his last years Brahms feared for the future of music and of his civilization. So in his last symphony he composed an elegy for a craft and a culture he saw dying, and put it in the forms of solemn and mournful dances.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose books include *Charles Ives: A Life With Music*, *The Vintage Guide to Classical Music*, and, most recently, *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Records. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches creative writing at Tufts University. Mr. Swafford is currently working on a biography of Beethoven for Houghton Mifflin.

GUEST ARTIST

Itzhak Perlman



Itzhak Perlman's unique combination of talent, charm, and humanity is recognized by audiences throughout the world, as is the irrepressible joy of music-making that he communicates. Born in Israel in 1945, Mr. Perlman completed his initial training at the Academy of Music in Tel Aviv. He moved to New York and was propelled into the international arena by an appearance on the "Ed Sullivan Show" in 1958. Following his studies at the Juilliard School with Ivan Galamian and Dorothy DeLay, Mr. Perlman won the prestigious Leventritt Competition in 1964, which led to a burgeoning international career. Since then he has appeared with every major orchestra and in recitals and festivals throughout the world. In 1987 he joined the Israel Philharmonic Orchestra for concerts in Warsaw and Budapest, the first performances by that orchestra and soloist in Eastern bloc countries; he rejoined that orchestra in 1990 for its first Soviet Union visit and in 1994 for its first visits to China and India. In December 1990 he visited Russia for the second time to participate in a gala performance in Leningrad celebrating the 150th anniversary of Tchaikovsky's birth, a concert televised live in Europe, later broadcast throughout the world, and released on video by RCA/BMG. In 1993 he participated in a gala Dvořák concert in Prague with Seiji Ozawa and the Boston Symphony Orchestra; this was televised live, later broadcast worldwide, and released on CD and video by Sony Classical. Mr. Perlman has received four Emmy Awards, most recently for PBS's "Fiddling for the Future," a film about the Perlman Summer Music Program. He also received an Emmy for PBS's "In the Fiddler's House," a program of klezmer music filmed in Poland, and for the 1992 PBS documentary of his Soviet Union trip with the Israel Philharmonic, "Perlman in Russia." For the past three years, Mr. Perlman has appeared in a dual role as conductor and soloist with the Chicago Symphony, the Philadelphia Orchestra, the Toronto, National, Houston and Pittsburgh symphonies, the Israel Philharmonic, the English Chamber Orchestra, and at the Ravinia and OK Mozart festivals. His best-selling recordings have won fifteen Grammy Awards, including a 1996 Grammy for "The American Album" with Seiji Ozawa and the Boston Symphony. Other releases include "Cinema Serenade" and "Cinema Serenade 2" with John Williams leading the Pittsburgh Symphony and Boston Pops Orchestra on Sony Classical; the Mendelssohn Violin Concerto and Brahms Double Concerto with Yo-Yo Ma, Daniel Barenboim, and the Chicago Symphony on Teldec, and "*á la carte*," a recording of short violin pieces with orchestra on EMI. In 1995 EMI honored Mr. Perlman on the occasion of his 50th birthday as "Artist of the Year" with the release of the twenty-one-disc "The Itzhak Perlman Collection." This coincided with "The Definitive Perlman Experience" in London, in which he performed seven concertos in four concerts at the Royal Festival Hall. Numerous publications and institutions have paid tribute to Itzhak Perlman as artist and humanitarian; he has entertained and enlightened millions with his appearances on television; his devotion to the cause of the disabled is an integral part of his life. President Reagan honored him with a Medal of Liberty in 1986. One of his proudest achievements was his collaboration with John Williams on the score of Steven Spielberg's Academy Award-winning film *Schindler's List*, in which Mr. Perlman performed the violin solos. Mr. Perlman has performed regularly with the BSO since 1978, including annual appearances at Tanglewood since 1984. Tonight's concert marks his conducting debut with the Boston Symphony Orchestra.


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FEDERICO CORTESE conducting

VERDI — Overture to *I vespri siciliani*

VERDI — *Stabat Mater*, for chorus and orchestra

Te Deum, for soprano solo, double chorus, and orchestra
LAURA GRANDE, soprano solo

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Texts and translations begin on page 41.

Vocal and choral performances this week are made possible in part by support from the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

INTERMISSION

BRAHMS — Piano Concerto No. 2 in B-flat, Opus 83

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Andante
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NOTES ON THE PROGRAM

GIUSEPPE VERDI (1813-1901)

Overture to *I vespri siciliani*

First performance of the opera: June 13, 1855, Paris (as "Les Vêpres siciliennes")
First BSO performances of the overture: October 1967, Jorge Mester cond.
Only previous Tanglewood performance: August 22, 1980, Sherrill Milnes cond., as part of Tanglewood on Parade
Only other BSO performances: September/October 1983, Seiji Ozawa cond. (plus performances later that season in Boston, Hartford, Richmond, Washington, D.C., Toronto, and Providence); and November 1992, Giuseppe Sinopoli cond.

***Stabat Mater*, for chorus and orchestra**

First performance: April 7, 1898, Paris, Société des Concerts du Conservatoire, Paul Taffanel cond. (concert also including the first performance of the "Te Deum" and the "Laudi alla vergine Maria" from Verdi's "Four Sacred Pieces")
First BSO performances: March 1962, Carlo Maria Giulini cond., with the Harvard Glee Club and Radcliffe Choral Society
First Tanglewood performance: August 11, 1972, Colin Davis cond. (BSO's first complete performance of all four of Verdi's "Four Sacred Pieces")
Most recent Tanglewood performance: August 20, 1994, James Conlon cond., with the Tanglewood Festival Chorus, John Oliver, cond. (the BSO's most recent complete performance of Verdi's "Four Sacred Pieces")

***Te Deum*, for soprano solo, double chorus, and orchestra**

First performance: April 7, 1898, Paris, Société des Concerts du Conservatoire, Paul Taffanel cond. (concert also including the first performance of the "Stabat Mater" and the "Laudi alla vergine Maria" from Verdi's Four Sacred Pieces)
First BSO performances: December 1918, Henri Rabaud cond. ("Celebrating the Close of the Year of Victory")
First Tanglewood performance: August 21, 1966, Erich Leinsdorf cond., with Festival Chorus
Most recent Tanglewood performance: August 20, 1994, James Conlon cond., with the Tanglewood Festival Chorus, John Oliver, cond. (the BSO's most recent complete performance of Verdi's "Four Sacred Pieces")

JOHANNES BRAHMS (1833-1897)

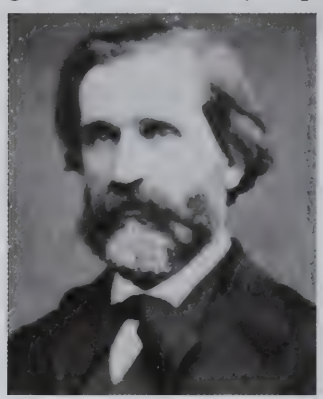
Piano Concerto No. 2 in B-flat, Opus 83

First performance: November 9, 1881, Budapest National Theater, Alexander Erkel cond., Brahms, piano (preceded by a private performance with the Meiningen Orchestra, Hans von Bülow cond.)
First BSO performances: March 1884, Georg Henschel cond., B.J. Lang, piano
First Tanglewood performance: August 9, 1941, Serge Koussevitzky cond., Leonard Shure, piano
Most recent Tanglewood performance: July 14, 1996, Robert Spano cond., Peter Serkin, piano, with the Tanglewood Music Center Orchestra on that summer's Leonard Bernstein Memorial Concert
Most recent BSO performance at Tanglewood: August 12, 1995, André Previn cond., Emanuel Ax, piano

This remarkably varied program presents works by two composers known beyond their prodigious musical gifts for their profound intellect, acid wit, and sharp tongues (and white beards in old age!), and who, despite many overlapping years, probably never met. The program is still more intriguing in that there is no opera to be sung nor symphony

to be played. Moreover, the great Verdi is represented here by an overture to a work first crafted for a French (rather than Italian) audience and by choral pieces he initially refused to have performed at all. The Brahms concerto, on the other hand, is one of that composer's most beloved works, a representative example of the composer at the height of his lyric and expressive power.

GIUSEPPE VERDI composed *I vespri siciliani* for Paris (as *Les Vêpres siciliennes*) in 1854, but it was not produced until June 13, 1855. Verdi and his wife, Giuseppina Strepponi, ended up staying in Paris for well over a year, which not only cost him a great deal of money—"profits for other people," as he put it—but also enormous aggravation. By the time he was able to go home to Sant' Agata, he was exhausted and spent most of his time with his crops and farm animals. As he told the Countess Maffei: "I walk in the fields from morning to evening trying to recover, so far without success, from the stomach trouble caused me by *I vespri siciliani*. Cursed opera!" This sojourn had not been Verdi's first visit to Paris; he had already adopted two earlier works of his own for the French stage *I lombardi alla prima crociata* (which became *Jérusalem*) and *Il trovatore* (*Le Trouvère*). This time, however, he went with the objective of creating a new work, a grand opera, and he looked forward to working with the librettist Eugène Scribe, whose texts had dominated the French stage for years through his collaborations with Meyerbeer. In the end Verdi accepted what he later referred to as "second-hand goods," a libretto Scribe had already forged for Donizetti (who didn't complete the opera), *Le Duc d'Albe*. Verdi, however, made numerous alterations, not least by moving the action from Spain to Sicily, transforming the Duke of Alba to Charles de Montfort, having Sicilians massacre French, instead of Flemings massacre Spaniards, and borrowing the title from the 1843 novel by Omero Fiori, *Giovanni da Procida, o I vespri siciliani*.



The overture to *I vespri siciliani* is one of a handful of Verdi overtures that survives independently in the concert hall (the most frequently performed of these is the overture to *La forza del destino*). The *Vespri* overture draws on themes from the opera and is crafted in a more or less standard sonata form that pits an E minor slow (Largo) introduction against an E major closing. Perhaps its most striking musical element is its mil-

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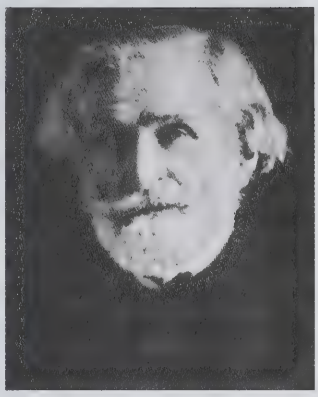
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itaristic cast, signified by the prominence of the snare drum in the exposition and the coda, no doubt a *topos* of the battle at the center of the plot. Most memorable, however, is the lyrical second theme featuring the cellos, and which reappears in the reprise. Also noteworthy are the anapests—short-short-long rhythmic units—which open the work, a recurrent "death" figure in music for centuries, not least in the works of Verdi (most memorably in the famous *Miserere* scene of *Il trovatore*), and what Julian Budden calls in the *Vespri* overture "a distant but inexorable threat."

Verdi's long career as an opera composer ended with *Falstaff*, a remarkable achievement for any artist, but all the more for an octagenarian. It seems unimaginable to the outsider that he would have continued to compose thereafter, but most certainly not to those who knew him to be vital, quick-witted, and intellectually sharp to the end. Besides his professional commitments, Verdi also composed to amuse himself. As he wrote laughingly to Boito during the composition of *Falstaff*, "You are working, I hope? The strangest thing is that I am working too! I am amusing myself by writing fugues!" Perhaps it was an entertainment akin to indulging oneself in a crossword puzzle, and no less for the aging composer, who became intrigued around this same time (1889) by a challenge posed in the *Gazetta musale di Milano*—a *scala enigmata* ("puzzle scale") presented by Crescentini as a basis for a potential composition. The puzzle was "solved" by a number of harmony teachers whose responses were published in the *Gazetta*, but Verdi's small composition for unaccompanied soprano, alto, tenor, and bass, an *Ave Maria*, became the first composition of a group of initially unrelated pieces that were published together in 1898 as the *Quattro pezzi sacri* (Four Sacred Pieces), Verdi's final works. As a group they share in common religious or quasi-religious texts: *Ave Maria*, *Stabat Mater*, *Laudi alla Vergine Maria* (based on Dante), and *Te Deum*. The *Te Deum* arose amidst Verdi's research into other settings of the text, a project that occupied him during his wife's final illness. However, he wrote to his friend and librettist, Boito, of his intention not to have it performed: "I'll put it together with the *Ave Maria* and they'll sleep without ever seeing the light of day. Amen." These were very private endeavors, indeed, and he remarked further to Boito about the idea of a performance, "I haven't thought any more about it, the idea of exposing myself before the public again is repugnant to me. In fact, why should I affront judgments, useless chatter, criticism, praise, hatred, affection in which I don't believe?" But Boito however won the day and arranged for the premiere of the group in Paris in the spring of 1898, but without the *Ave Maria*, which, as Frank Walker notes, Verdi considered a "charade."

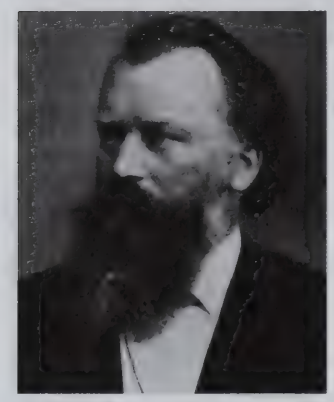


As a group, the first and third pieces (both for all-female chorus) are unaccompanied, while the second and fourth (for two mixed choruses) require rather a large orchestra that includes—beyond the basic classical complement of winds, brass, strings, and timpani—bass clarinet, English horn, four trombones, bass drum, and harp. Though he did not travel to Paris to rehearse the works, Verdi did, however, manage the proceedings from afar through letters to Boito in which he dictated—often in rather sharp language—his instructions on such issues as how to keep the notoriously undisciplined Parisian chorus in tune. Some of his most urgent concerns addressed the two pieces with orchestra being played in this concert, the *Stabat Mater* and the *Te Deum*. He worried, for example, about the way in which various sections of these works were to "melt" one into the other, with specific concerns about the sections in which the chorus is unaccompanied and the subtlety with which the orchestra rejoins them. Both of these "movements" are filled with dramatic musical surprises, not least the opening chords of the

Stabat Mater, stunning in their sustained open fifths in strings, horns, and bassoons and the unaccompanied climactic moment, featuring two unaccompanied choruses. For the most part both works are contrapuntal, a reflection on centuries of church music. Verdi betrays his operatic gifts mainly in his orchestrations and in isolated moments of the *Te Deum* where the extended melody so characteristic of his arias holds forth momentarily.

* * * * *

When **JOHANNES BRAHMS** sent his Second Piano Concerto (completed in 1881) to his friend Elisabeth von Herzogenberg, he called it "a tiny, tiny piano concerto with a tiny, tiny wisp of a scherzo." When he discussed it with his friend Theodor Billroth (the surgeon and violist to whom he dedicated two of his three string quartets), he referred to it as "a few small piano pieces." Of course nothing could be further from the truth, for here is a work of truly magnificent proportions and imposing character, four movements rather than the traditional three, almost but not quite a "piano symphony," as Heinz Becker has noted. Despite four symphonies, two piano concertos, overtures, serenades, and a violin concerto, Brahms was mainly a composer of vocal music (but no operas). In the Second Piano Concerto, one can hear all the vocality of his songs as well as the intimacy of his chamber music, perhaps more so than in his other orchestral works. The reason for this may well lie in his extraordinary use of a small orchestra and the soloist's interaction with it.



Brahms composed the Second Piano Concerto in the summer of 1881 but had begun sketching it as early as 1878, incorporating into it the unwieldy scherzo he had initially composed for his Violin Concerto but abandoned to make that work more concise. The piano concerto was not published until 1882, but Brahms meanwhile gave numerous performances of it with Ignaz Brüll in its two-piano version as well as a number of tryouts from manuscript copy, notably with Hans von Bülow. The official premiere took place in Budapest with the composer at the piano. Brahms dedicated his Second Piano Concerto to Eduard Marxsen (1806-87), who taught him both piano and composition, and whose advice Brahms sought throughout his life.

The listener is captured instantly as the solo horn plays an opening, eminently singable melody that lingers in the ear, perhaps even longer than any single phrase played by the piano throughout the rest of the piece. The gentle interaction of the piano with the horn in two question-and-answer phrases seems equally suspended in space and time (the movement is marked "Allegro non troppo"—"fast, but not too…"). This is followed by a still-gentle countermelody in winds and strings, after which the piano is allowed to stretch, yawn, and crank itself up, if you will, before a "proper" exposition with the entire complement is begun, now taking up the themes of the opening bars. In fact, the notion of a solo instrument having the first word is *de rigueur* for the entire piece: the piano has the first word in the second-movement *scherzo*, and the solo cello takes charge in the third movement, unfolding the most rapturously beautiful theme—one the piano never takes up, but, as Malcolm McDonald points out so elegantly, only "wreathes it and muses upon its harmonic background." In the last movement, the piano announces the "dance," accompanied only by the sparest of lines in the violas.

The Second Concerto is a work that requires good *sitzfleisch* on the soloist's part, perhaps even more than is required by the intricate dexterity of Brahms's First Piano Concerto. McDonald calls the second concerto a "paradoxical" score; yet of the many works by Brahms to which scholars have devoted pages of attention, this is surely

among the least dissected. Brahms, who undoubtedly knew best, called its key—B-flat major—an "udder which has always yielded good milk before" (as in, for example, the Opus 18 string sextet and the Opus 67 string quartet). Surely this is no less true in the work McDonald calls "*Überkammermusik*"—"chamber music discourse writ large into the orchestral medium."

—Helen M. Greenwald

Helen M. Greenwald is a musicologist who teaches at the New England Conservatory in Boston. In addition to her publications in scholarly journals, she has spoken to an international audience about Mozart, Verdi, and Puccini and has written notes for the Boston Symphony Orchestra, Lyric Opera of Chicago, New York City Opera, and the Maggio Musicale Fiorentino. Last summer she spoke about opera and film at the 1999 Salzburg Festival. This summer at the Verona Festival she lectured to American tourists about Verdi.

Stabat Mater

Stabat mater dolorosa Juxta crucem lacrymosa Dum pendebat Filius.	The sorrowful mother stood weeping by the cross where her Son was hanging.
Cujus animam gementem Contristatem et dolentem Pertransivit gladius.	Her groaning heart, saddened and anguished, a sword had pierced.
O quam tristis et afflicta Fuit illa benedicta Mater unigeniti!	O how sad and afflicted was that blessed Mother of the only-begotten!
Quae moerebat et dolebat Pia Mater, dum videbat Nati poenas inclyti.	She grieved and lamented, the holy Mother, as she saw the suffering of her glorious Son.
Quis est homo, qui non fleret, Matrem Christi si videret In tanto supplicio?	Who is the man who would not weep if he should see the Mother of Christ in such torment?
Quis non posset contristari, Christi Matrem contemplari Dolentum cum Filio?	Who could not be saddened to contemplate the Mother of Christ grieving for her Son?
Pro peccatis suae gentis Vidit Jesum in tormentis, Et flagellis subditum.	For the sins of his people, she saw Jesus in torment and undergoing the scourge.
Vidit suum dulcem Natum Moriendo desolatum Dum emisit spiritum.	She saw her sweet Son desolate in dying, as He gave up the spirit.
Eja Mater, fons amoris, Me sentire vim doloris Fac, ut tecum lugeam.	Ah Mother, fount of love, make me feel the power of grief, that I may lament with you.

Please turn the page quietly.

Fac ut ardeat cor meum
in amando Christum Deum,
Ut sibi complaceam.

Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.

Tui Nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.

Fac me tecum pie flere,
Crucifixo condolere
Donec ego vixero.

Juxta crucem tecum stare,
Et me tibi sociare
In planctu desidero.

Virgo virginum praeclara,
Mihi jam non sis amara,
Fac me tecum plangere.

Fac ut portem Christi mortem,
Passionis fac consortem,
Et plagas recolere.

Fac me plagis vulnerari,
Fac me cruce inebriari,
Et cruore Filii.

Flammis ne urar succensus,
Per te, Virgo, sim defensus,
in die judicii.

Christe, cum sit hinc exire,
Da per matrem me venire
Ad palmam victoriae.

Quando corpus morietur
Fac ut animae donetur
Paradisi gloria.

Amen.

Make my heart to burn
with the love of Christ, my God,
so that I may please Him.

Holy Mother, grant this:
affix the wounds of the Crucified
firmly in my heart.

Share with me the anguish
of your wounded Son, who
deigned to suffer as much for me.

Make me with piety weep with you,
to grieve along with the Crucified
as long as I shall live.

I desire to stand by the cross
with you, and to join with you
in your lamentations.

Virgin, most noble among virgins,
do not be harsh with me now,
make me weep with you.

Make me bear Christ's death,
a partner in his passion,
and contemplate his wounds.

Make me wounded by his wounds,
Make me drunk with the cross
and the flowing blood of your Son.

That I may not burn in hell's flames,
let me be defended by you, O virgin,
in the day of judgment.

Christ, when I must pass from here,
Allow me, through your mother, to
come to the palm of victory.

When my body shall die,
make my spirit be given
to the glory of paradise.

Amen.

—translation by Steven Ledbetter

Te Deum

Te Deum laudamus, te Dominum confitemur;
Te aeternum Patrum omnis terra veneratur.
Tibi omnes Angeli, tibi coeli et universae potestates:
tibi Cherubim et Seraphim incessabili voce proclamant:

We praise Thee, O God, we acknowledge Thee to be the Lord.
All the earth doth worship Thee, the Father everlasting.
To Thee all Angels cry aloud; the Heavens and all the Powers therein;
To Thee Cherubim and Seraphim continually do cry,

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra majestatis gloriae tuae.
Te gloriosus Apostolorum chorus, te Prophetarum laudabilis numerus,
te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur Ecclesia,
Patrem immensae majestatis,
Venerandum tuum verum, et unicum Filium,
Sanctum quoque Paraclitum Spiritum.
Tu, Rex gloriae, Christe.
Tu Patris sempiternus es Filius.

Tu ad liberandum suscepturus hominemnon horruisti Virginis uterum.
Tu devicto mortis aculeo, aperuisti credentibus regna coelorum.

Tu ad dexteram Dei sedes, in gloria Patris.
Judex crederis esse venturus.

Te ergo quaesumus tuis famulis subveni,quos pretioso Sanguine redemisti.
Aeterna fac cum Sanctis tuis, in gloria numerari.
Salvum fac populum, Domine, et benedic haereditati tuae;
Et rege eos, et extolle illos usque in aeternum.
Per singulos dies benedicimus te,
et laudamus nomen tuum in saeculum saeculi.
Dignare, Domine, die isto sine peccato nos custodire.
Miserere nostri, Domine.
Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in te.
In te [Domine] speravi; non confundar in aeternum.

Holy, Holy, Holy, Lord God of Sabaoth;
Heaven and earth are full of the Majesty of Thy glory.
The glorious company of the Apostles praise Thee.
The noble army of Martyrs praise Thee.
The holy Church throughout all the world doth acknowledge Thee;
The Father, of an infinite Majesty;
Thine adorable, true, and only Son;

Also the Holy Ghost, the Comforter.
Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father,
When Thou tookest it upon Thee to deliver man, Thou didst humble Thyself to be born of a Virgin.
When Thou hadst overcome the sharpnessof death, Thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God, in the glory of the Father.
We believe that Thou shalt come to be our Judge.
We therefore pray Thee, help Thy servants, whom Thou hast redeemed with Thy precious blood.
Make them to be numbered with Thy Saints, in glory everlasting.
O Lord, save Thy people, and bless Thine heritage.
Govern them, and lift them up forever.

Day by day we magnify Thee,
And we worship Thy name ever, world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us.
O Lord, let Thy mercy be upon us,

as our trust is in Thee.
O Lord, in Thee have I trusted; let me never be confounded.

—The Book of Common Prayer

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ARTISTS

Federico Cortese



Federico Cortese began his tenure as assistant conductor of the Boston Symphony Orchestra under Seiji Ozawa at the start of the 1998-99 season, in September 1998. He made his debut with the BSO on very short notice late that month, when he was called upon to lead the first two movements of Beethoven's Ninth Symphony in place of the ailing Mr. Ozawa in the celebratory Boston Common concert marking Mr. Ozawa's twenty-fifth anniversary as the BSO's music director. The following week, Mr. Cortese filled in again for Seiji Ozawa, leading Tchaikovsky's Fifth Symphony in a benefit concert at Symphony Hall. Following his BSO subscription series debut in November 1998, Mr. Cortese led the Boston Symphony on short notice on several other occasions, including a Symphony Hall performance of Puccini's *Madama Butterfly* in February 1999. Federico Cortese has been music coordinator of the Spoleto Festival in Italy and associate conductor of the Spoleto Festival Orchestra. He has also served as assistant conductor to Robert Spano at the Brooklyn Philharmonic and to Daniele Gatti with the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome. He was also assistant music director of the Rossini Opera Festival and assistant to the artistic director of the Accademia di Santa Cecilia. He has led symphony concerts and opera throughout Europe and in the United States, including appearances with the Brooklyn Philharmonic, the Spoleto Festival in the United States and Italy, and the orchestra of the Maggio Musicale in Florence. Mr. Cortese studied conducting in Rome with Bruno Aprea at the Conservatorio di Santa Cecilia and also with Franco Ferrara, subsequently studying at the Hochschule für Musik in Vienna with Karl Österreicher and also for two summers at the Tanglewood Music Center, where he was a Conducting Fellow in 1995. While in Rome he studied piano, voice, and oboe and performed in early music ensembles. He also earned degrees in composition and conducting. Besides his work in music, he pursued a broad-based education including studies in literature, the humanities, and law, in which area he earned a degree in jurisprudence from La Sapienza University in Rome. Last summer, Federico Cortese became music director of the Greater Boston Youth Symphony Orchestras, with which he has led concerts in Boston, Cambridge, and on tour in France. In 2000-2001, in addition to concerts with the Boston Symphony Orchestra and other orchestras in the United States, Europe, and Australia, Mr. Cortese will conduct Mozart's *Don Giovanni* with Boston Lyric Opera, Puccini's *La bohème* with Opera Theatre of St. Louis, and *Il trovatore* at the Verdi Centennial Festival in Parma.

Nelson Freire



Pianist Nelson Freire made his acclaimed Boston Symphony Orchestra debut at Tanglewood in August 1999 as soloist in Chopin's F minor piano concerto under the direction of Charles Dutoit; he rejoined the orchestra this past March and April for performances under Seiji Ozawa of Rachmaninoff's Piano Concerto No. 2 in Boston, at Carnegie Hall, and at the Kennedy Center in Washington, D.C. In the summer of 1998 he made debuts with the Philadelphia Orchestra and Charles Dutoit at both the Mann Music Center and the Saratoga Performing Arts Center. A highlight of the 1999-2000 season was a performance of Chopin's Piano Concerto No. 2 in Warsaw on October 17, 1999, commemorating the 150th anniversary of the composer's death, with Jan Krenz conducting the Sinfonia Varsovia. Mr. Freire has performed repeatedly in the major music centers of Europe, Israel, Japan, Australia, and North and South America, with many of the world's great orchestras. He toured frequently with the Royal Philharmonic under the direction of Rudolf Kempe and produced his first, prizewinning record for CBS with the Munich Philharmonic. Conductors with whom he has collaborated include Pierre Boulez, Eugen Jochum, Lorin Maazel, Seiji Ozawa, Charles Dutoit, Kurt Masur, André Previn, Gennady Rozhdestvensky, John Nelson, and David Zinman. Mr. Freire made his United

States debut in 1970 playing Rachmaninoff's Fourth Concerto with the New York Philharmonic; his New York recital debut took place the next day. Since then he has toured the United States regularly, appearing in festivals in New York, San Francisco, and Chicago; giving recitals in New York, Boston, Washington, D.C., Fort Worth (Texas), and Carmel (CA), and appearing as soloist with the symphony orchestras of Boston, New York, Chicago, Cleveland, Los Angeles, Minnesota, Montreal, Baltimore, Denver, San Jose, and Spokane, among others. He appears regularly with the Baltimore Symphony and was recently the featured soloist at a Summerfest performance at Wolf Trap, where he played four different concertos. Born in Brazil in 1944, Nelson Freire made his first public appearance at four; his teachers at that time were Nise Obino and Lucia Branco. He won the 1957 Rio de Janeiro International Piano Competition with his performance of Beethoven's *Emperor* Concerto. The President of Brazil presented him with a financial scholarship enabling him to continue his studies with Bruno Seidlhofer in Vienna. Seven years later he won the Dinu Lipatti Medal in London, as well as first prize at the International Vianna da Motta Competition in Lisbon. Mr. Freire's recordings are available on Audiophon, Sony Classical, IPAM, London, and Teldec. His recording of Liszt's Piano Concertos 1 and 2 with the Dresden Philharmonic was released on Berlin Classics. His Edison Prize-winning recording of the Chopin Preludes, and his recording of the Grieg and Schumann concertos with the Munich Philharmonic, are available on CBS/Sony.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of music by Berlioz. In February 1998, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin*, and Schoenberg's *Gurrelieder*, on Philips; and Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie* with the Boston Symphony Orchestra under Bernard Haitink's direction. They can also be heard on the RCA Victor discs "A Splash of Pops" and "Holiday Pops" with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—"Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips—with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His first recording with that ensemble for Koch International includes three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and

William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. The Chorale's latest recording for Koch includes Carter's remaining choral works. Mr. Oliver's appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, and conducted the orchestra most recently in July 1998. In May 1999, Mr. Oliver prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Michelle Nicole Abadia
Carol Amaya
Emily Anderson
Katherine Barrett
Michele M. Bergonzi
Sarah S. Brannen
Jenifer Lynn Cameron
Danielle Champoux
Carol Cujec
Carol E. Didget
Ann M. Dwelley
Martha R. Golub
Laura C. Grande
Isabel M. Gray
Kathy Ho
Eunice Kim
Michiko Kita
Nancy Kurtz
Barbara Levy
Jane Circle Morfill
Joei Marshall Perry
Livia Racz
Melanie W. Salisbury
Johanna Schlegel
Pamela Schweppe
Lynn Shane
Joan P. Sherman
Patricia J. Stewart
Angela M. Vieira
Jonelle B. Wilson

Mezzo-sopranos
Anne Begg
Maisy Bennett
Betty B. Blume
Sharon Brown
Janet L. Buecker
Abbe Dalton Clark
Sue Conte
Barbara Naidich Ehrmann
Dorrie Freedman
Tracey Fulgan
Donna Hewitt-Didham
Diane Hoffman-Kim
Evelyn Eshleman Kern
Gale Livingston
Amanda J. Mason
Fumiko Ohara
Roslyn Pedlar
Catherine Playoust
Barbara M. Puder
Mimi Rohlfing
Rachel Shetler
Linda Kay Smith
Ada Park Snider
Julie Steinhilber
Amy K. Toner
Jennifer Walker
Marguerite Weidknecht
Mitzi Wolfe Zohar

Tenors
Brad W. Amidon
John C. Barr
Jeff Boice
Stephen Chrzan
Bill Cutter
Jose Delgado
Carey D. Erdman
Leon Grande
Mark H. Haddad
Stanley Hudson
James R. Kauffman
Lance Levine
Sean Love
Henry Lussier
Chris Majoros
Ronald J. Martin
David Hale Mooney
Mark Mulligan
Lenny Ng
Dwight E. Porter
Brian R. Robinson
Peter L. Smith
Kirk Sullivan
Martin S. Thomson
Joseph Y. Wang
Andrew Wright

Basses
Peter T. Anderson
Solomon Berg
Thomas Berryman
Daniel E. Brooks
Bryan M. Cadel
Kirk Chao
Jeff Foley
Mark Gianino
Jay Gregory
Elliott Gyger
Mark L. Haberman
Robert J. Henry
Marc J. Kaufman
David K. Kim
Youngmoo Kim
Bruce Kozuma
Daniel Lichtenfeld
Leo J. Lipis
Stephen H. Owades
Daniel Perry
Peter Rothstein
Vladimir Roudenko
Karl Josef Schoellkopf
Frank R. Sherman
Peter S. Strickland
Bradley Turner
Thomas C. Wang
Peter J. Wender
Weston Wilson
Carl T. Wrubel

Felicia A. Burrey, Chorus Manager
Frank Corliss, Rehearsal Pianist

2000 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Tuesday, August 22, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

COLLEGIUM VOCALE GENT
PHILIPPE HERRWEGHE, artistic director and conductor
DEBORAH YORK, soprano
ANDREAS SCHOLL, countertenor
WERNER GÜRA, tenor
DAVID WILSON-JOHNSON, bass-baritone

ALL-BACH PROGRAM

Cantata No. 11, *Lobet Gott in seinen Reichen*
(*Ascension Oratorio*)

Chorus: Lobet Gott in seinen Reichen
Recitative (Tenor): Der Herr Jesus hub seine Hände auf
Recitative (Bass): Ach, Jesu, ist dein Abschied schon so nah?
Aria (Alto): Ach, bleibe doch, mein liebstes Leben
Recitative (Tenor): Und ward aufgehoben zusehens
Chorale: Nun lieget alles unter dir
Recitative (Tenor): Und da sie ihm nachsahen gen Himmel fahren
Recitative (Alto): Ach ja! So komme bald zurück
Recitative (Tenor): Sie aber beteten ihn an
Aria (Soprano): Jesu, deine Gnadenblicke
Chorale: Wenn soll es doch geschehen

Cantata No. 105, *Herr, gehe nicht ins Gericht mit deinem Knecht*

Chorus: Herr, gehe nicht ins Gericht mit deinem Knecht
Recitative (Alto): Mein Gott, verwirf mich nicht
Aria (Soprano): Wie zittern und wanken
Recitative (Bass): Wohl aber dem, der seinen Bürgen weiß
Aria (Tenor): Kann ich nur Jesum mir zum Freude machen
Chorale: Nun, ich weiß, du wirst mir stillen

INTERMISSION

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

2000 Tanglewood

SEIJI OZAWA HALL
TANGLEWOOD

Tuesday, August 22, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

COLLEGIUM VOCALE GENT
PHILIPPE HERREWEGHE, artist director and conductor

Please note that two of the soloists originally scheduled for this concert are unable to appear because of illness. Tenor SCOT WEIR will replace Werner Güra, and baritone SEBASTIAN NOACK will replace David Wilson-Johnson.

SCOT WEIR

Tenor Scot Weir is internationally acclaimed for his interpretation of the Evangelist in the Bach Passions, which he has performed virtually all over the world. With conductors such as Nikolaus Harnoncourt, Roger Norrington, Helmuth Rilling, Claudio Abbado, Philippe Herreweghe, Gustav Leonhardt, Robert Shaw, and Charles Mackerras, he has made a name for himself as a specialist in Monteverdi, Bach, Handel, Haydn, Mozart, Mendelssohn, Schubert, and Schumann. Following his studies at the University of Colorado at Boulder, from which he graduated in 1980, Mr. Weir went to Germany, where he was engaged first at the opera in Gelsenkirchen, then in Wiesbaden. During his first seasons in Europe he quickly acquired a vast operatic repertoire including all the major roles of Mozart and Rossini, as well as more dramatic repertoire such as Lensky in *Eugene Onegin*. He has been a regular guest at the Zurich Opera House, at the Théâtre de la Monnaie in Brussels, with the Salzburg Festival, and at the Châtelet in Paris. He has also sung with the Vienna Staatsoper on tour in Japan, at the Teatro Reggio in Turin, Italy, and at the Teatro Bellini in Catania, Sicily. Last season he was heard in *Tristan und Isolde* at the Opéra Bastille in Paris, in *Wozzeck* in Amsterdam, and as Basilio in *Le nozze di Figaro* at the Salzburg Festival with Charles Mackerras and the Vienna Philharmonic. He also performed the lead role in Monteverdi's *Il ritorno d'Ulisse in patria* in a production launched by the Théâtre de la Monnaie in cooperation with the Handspring Puppet Company of South Africa in which the singers sing, act, and operate puppets; following performances in Brussels, Vienna, Berlin, Amsterdam, and Zurich, that production moves on to South Africa, the United States, Japan, Portugal, and Australia. As an oratorio singer, Mr. Weir has sung at every major festival in Europe. Recent North American appearances have included regular performances with Toronto's Baroque ensemble Tafelmusik, Quebec's Les Violons du Roy, and orchestras throughout the United States and Canada. As a recitalist, he has performed in London, Frankfurt, Brussels, Rennes, and Vienna. Recently he has begun a series of concerts—thirty-two programs in all—encompassing more than 1,000 songs in seven languages by more than sixty-five composers. He is also preparing concerts celebrating Gerald Finzi's hundredth birthday in 2001, and a concert series for 2003 to include all the songs of Hugo Wolf. His performances of Hans Zender's orchestrated version of Schubert's

Winterreise have included the premiere performances in Italy, Belgium, England, and Canada. Mr. Weir is artistic director of the Wiesbaden Musikfest. Since 1992 he has taught master classes regularly at the International Bach Academy in Stuttgart and at the University of Colorado at Boulder. In October 1995 he accepted a lifetime professorship in voice at the Hochschule für Musik "Hanns Eisler" in Berlin. Next month he will receive the title "Kammersänger" from the Hessen State Opera in Wiesbaden. In addition to his song recordings on Tacet, EigenArt, Signum, Orfeo, and Preiser, Mr. Weir can also be heard in opera and oratorio on EMI, Channel Classics, Supraphon, Hännsler, Harmonia Mundi, ebs, and Archiv/Deutsche Grammophon.

SEBASTIAN NOACK

Baritone Sebastian Noack began his vocal studies in 1992 at the Hochschule der Künste, Berlin; he studied first with Dietmar Hackel and later with Ingrid Figur, and graduated with distinction. Several master classes with Dietrich Fischer-Dieskau and Aribert Reimann completed his training. During his studies at the Hochschule he participated in several opera productions, appearing in such roles as Guido in Handel's *King Flavio*, the Count in Mozart's *Le nozze di Figaro*, the title role in *Don Giovanni*, and Papageno in *Die Zauberflöte*. Mr. Noack won first prize at the Bundeswettbewerb Gesang (Federal Singing Competition) in 1996. In 1997 he won second prize at the International Song Competition at London's Wigmore Hall and first prize at the Paul Lindberg-Salomon Competition. Sebastian Noack has made a name for himself particularly as a concert singer. He has performed under Christoph Eschenbach with the NDR Sinfonieorchester Hamburg, Helmuth Rilling with the Bach-Collegium Stuttgart, Hanns-Martin Schneidt with the Münchener Bach-Chor and Orchester, Uwe Gronostay with the Philharmonischer Chor Berlin, Philippe Herreweghe with the Collegium Vocale Gent, Heinz Hennig with the Knabenchor Hannover, Roderich Kreile with the Dresdner Kreuzchor, Christoph Schoener with the Chor St. Michaelis Hamburg, Klaus Knubben with the Limburger Domsingknaben, Wolfgang Gönnenwein with the Chor and Orchester of the Ludwigsburg Schlossfestspiele, and with the Ensemble Oriol. Mr. Noack is particularly interested in the Lied and continues to work regularly in that genre with Thomas Quasthoff. He gives frequent recitals with his accompanist Manuel Lange and in 1999 stepped in to replace Thomas Quasthoff in a recital in Lindau/Bodensee with great success. Mr. Noack's 2000-2001 season includes tours with the Collegium Vocale Gent and Philippe Herreweghe and concerts with Christoph Eschenbach, Pierre Cao, and Uwe Gronostay, as well as concerts and recordings with Helmuth Rilling.

Magnificat in D, BWV 243

Chorus: Magnificat anima mea Dominum
Aria (Soprano II): Et exultavit spiritus meus
Aria (Soprano I): Quia respexit humilitatem
Chorus: Omnes generationes
Aria (Bass): Quia fecit mihi magna
Aria (Duet: Alto, Tenor): Et misericordia
Chorus: Fecit potentiam
Aria (Tenor): Deposuit potentes
Aria (Alto): Esurientes implevit bonis
Trio (Sopranos I and II, Alto): Suscepit Israel
Chorus: Sicut locutus est
Chorus: Gloria Patri

Notes

It has become a commonplace among music historians to observe that, in the eighteenth century, composition seldom involved a composer's waiting for inspiration. Instead, composition was a craft that necessitated constant (usually daily) practice, often on a deadline; one was grateful if and when the Muse spoke, but the music had to be finished and copied before the next rehearsal, whether she showed up or not. Furthermore, as if such constraints of time were not limitation enough, the genres a composer utilized were often a reflection of his employer's tastes, much more than his own. The requirements of a particular job dictated the composition of a certain type of piece, often in abundance: it is doubtful whether Haydn, for instance, would have bothered writing dozens of trios for the baryton, a stringed instrument which has all but disappeared, if his patron at Eszterháza had not been an amateur performer devoted to the instrument. Consequently, what is often most striking about the music written in that era of "made-to-order" composition is the incredible variety and beauty that has been achieved, despite the constraints of punctuality and patronage. Nowhere is there more cause to marvel in this regard than in the service music of **Johann Sebastian Bach** (1685-1750).

Upon his arrival at the Thomaskirche of Leipzig in 1723, where he assumed the position of Thomaskantor, Bach also assumed responsibility for composing some sixty church cantatas annually, both for Sunday services and for feast days. While he wrote no operas or other secular theater pieces *per se*, Bach was unquestionably well-informed about stylistic developments in the music of these genres. Consequently, his cantatas make use of these techniques in numerous ways, but most obviously in their formal layout of alternating recitatives and arias. In baroque opera, the recitatives (comprising unmeasured and unrhymed texts) serve to propel the action forward through either soliloquy or dialogue between two or more characters, while the arias convey the inner emotional state of a single character; as a result, recitatives are action-oriented, while the arias tend to be dramatically static. By employing these two basic operatic styles within his cantatas, Bach achieves largely the same ends: his recitatives (usually delivered by a single voice) exhort the listener with a message about the faith and insure the progression of ideas, while the arias remain more internal and reflective of a particular state of the soul. Framing this pattern of alternating recitatives and arias are usually a pair of

choruses: the opening is typically a large-scale movement in concerted style, while the closing is a four-part chorale or hymn setting, the melody and words of which would have been familiar to the entire congregation.

Cantata No. 11, "Lobet Gott in seinen Reichen," is also known as the "Ascension Oratorio," having been composed for Ascension Day in 1735. Like Bach's other, better-known oratorios for Christmas and Easter, the "Ascension Oratorio" is essentially a cantata (or, in the case of the *Christmas Oratorio*, a series of cantatas) with a text specific to the liturgy of the service for which it was composed. Its music is largely reworked from that of an earlier cantata, using texts from the Gospels that describe the ascension of Christ into Heaven, forty days after his resurrection. The opening chorus of praise to God, in keeping with the character of a festal day, employs a full orchestration with brass and timpani in addition to the usual strings and winds. Following the opening chorus, the tenor soloist acts as the Evangelist, just as in the Passions, delivering the narrative of the ascension story as it is presented in the Gospels. Interspersed between these narrative passages are reactions by the other solo voices that convey more personal feelings and reflections on the events described by the Evangelist. The alto aria will be familiar to many listeners, since Bach later reworked its music in composing the Agnus Dei of the Mass in B minor.

The scale of this cantata is somewhat larger than most, owing to its special purpose, and it therefore falls into two main parts. The first part, which would have been sung before the sermon, concludes with a chorale in a manner similar to the closing of most cantatas. The second part, sung after the sermon, begins with an unusual movement in which the tenor soloist delivers the first part of the scriptural passage alone, before being joined by the bass soloist in a duet passage, representing the voices of the two angels who spoke to Jesus' disciples as he ascended. The final, chorale-based movement illustrates yet another alternative to the simple four-part setting Bach so often used. In this case, we find a celebratory work with full orchestra that treats the phrases of the chorale as only one part of a multi-layered texture. We hear the melody line in long, sustained notes sung by the sopranos, while the lower three voices spin out an elaborate contrapuntal web underneath. In addition to all of this is an independent orchestral accompaniment that recalls the opening chorus and thus provides a wonderfully symmetrical conclusion to the work as a whole.

"Lobet Gott in seinen Reichen," BWV 11

1. Chor
Lobet Gott in seinen Reichen,
Preiset ihn in seinen Ehren,
Rühmet ihn in seiner Pracht;
Sucht sein Lob recht zu vergleichen,
Wenn ihr mit gesamten Chören
Ihm ein Lied zu Ehren macht!

2. Rezitativ T
Der Herr Jesus hub seine Hände auf und segnete seine Jünger, und es geschah, da er sie segnete, schied er von ihnen.
(Luke 24:50-51)

"Ascension Oratorio" (Cantata for Ascension)

1. Chorus
Praise God in His riches,
praise Him in His honor,
extol Him in His splendor;
seek to rightly imitate His praise
when with full chorus
you make a song in His honor!

2. Recitative T
The Lord Jesus lifted up His hands and blessed His disciples, and it so happened, that as He blessed them, He departed from them.

3. Rezitativ B
Ach, Jesu, ist dein Abschied schon so nah?

Ach, ist denn schon die Stunde da,
Da wir dich von uns lassen sollen?
Ach, siehe, wie die heißen Tränen
Von unsern blassen Wangen rollen,
Wie wir uns nach dir sehnen,
Wie uns fast aller Trost gebricht.

Ach, weiche doch noch nicht!

4. Arie A
Ach, bleibe doch, mein liebstes Leben,
Ach, fliehe nicht so bald von mir!
Dein Abschied und dein frühes Scheiden
Bringt mir das allergrößte Leiden,
Ach ja, so bleibe doch noch hier;
Sonst werd ich ganz von Schmerz umgeben.

5. Rezitativ T
Und ward aufgehoben zusehends und fuhr auf gen Himmel, eine Wolke nahm ihm weg vor ihren Augen, und er sitzet zur rechten Hand Gottes.
(Acts 1:9 and Mark 16:19)

6. Choral
Nun lieget alles unter dir,
Dich selbst nur ausgenommen;
Die Engel müssen für und für
Dir aufzuwarten kommen.
Dir Fürsten stehn auch auf der Bahn
Und sind dir willig untertan;
Luft, Wasser, Feuer, Erden
Muß dir zu Dienste werden.
("Du Lebensfürst, Herr Jesu Christ," verse 4)

7. Rezitativ T
Und da sie ihm nachsahen gen Himmel fahren, siehe, da stunden bei ihnen zwei Männer in weißen Kleidern, welche auch sagten: Ihr Männer von Galiläa, was stehet ihr und sehet gen Himmel? Dieser Jesus, welcher von euch ist aufgenommen gen Himmel, wird kommen, wie ihr ihn gesehen habt gen Himmel fahren.
(Acts 1:10-11)

3. Recitative B
Ah, Jesus, is Your departure already so near?
Ah, is the hour then already there
when we must let You leave us?
Ah, behold, how hot tears
roll down our pale cheeks,
how we yearn after You,
How all our consolation is nearly destroyed.
Ah, do not withdraw from us yet!

4. Aria A
Ah, just stay, my dearest Life,
ah, don't flee so soon from me!
Your farewell and Your early departure brings me the greatest of all sorrows,
ah, truly, just stay awhile here;
otherwise I will be completely undone with grief.

5. Recitative T
And He was apparently lifted up and journeyed to Heaven, a cloud enveloped Him before their eyes, and He sits at the right hand of God.

6. Chorale
Now everything is subject to You,
You Yourself only excepted;
the angels must for ever and ever
come to wait upon You.
The princes stand still on their way
and are willingly in service to You;
air, water, fire and earth
must be of service to You.

7. Recitative T
And as they watched Him ascending to Heaven, behold, two men in white garments stood beside them, who also said: You men of Galilee, why do you stand and look at Heaven? This Jesus, who has been taken from you to Heaven, will return, just as you have seen Him ascend to Heaven.

Please turn the page quietly.

8. Rezitativ A
Ach ja! So komme bald zurück;
Tilg einst mein trauriges Gebärden,
Sonst wird mir jeder Augenblick
Verhaßt und Jahren ähnlich werden.

8. Recitative A
Ah yes! Then come back soon;
remove at last my sorrowful bearing,
otherwise every moment
shall be hateful to me and all the years alike.

9. Rezitativ T
Sie aber beteten ihn an, wandten um gen Jerusalem von dem Berge, der da heißet der Ölberg, welcher ist nahe bei Jerusalem und liegt einen Sabbater-Weg davon, und sie kehreten einen Sabbater-Weg davon, und sie kehreten.
(Luke 24:52a, Acts 1:12, and Luke 24:52b)

9. Recitative T
They however prayed to Him, turned around toward Jerusalem away from the mountain, which is called the Mount of Olives, which is near Jerusalem and lies a Sabbath-day's journey away, and they returned again to Jerusalem with reat joy.

10. Arie S
Jesu, deine Gnadenblicke
Kann ich doch beständig sehn.
Deine Liebe bleibt zurücke,
Daß ich mich hier in der Zeit
An der künft'gen Herrlichkeit
Schon voraus im Geist erquicke,
Wenn wir einst dort vor dir stehn.

10. Aria S
Jesus, Your merciful gaze
I can continually see.
Your love remains behind,
so that here, in mortal time, I can
refresh myself in spirit
already already with future glory,
when one day we shall stand there before You.

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11. Choral
Wenn soll es doch geschehen,
Wenn kömmst die liebe Zeit,
Daß ich ihn werde sehen
In seiner Herrlichkeit?
Du Tag, wenn wirst du sein,
Daß wir den Heiland grüßen,
Daß wir den Heiland küssen?
Komm, stelle dich doch ein!
("Gott fähret auf gen Himmel," verse 7)

11. Chorale
When shall it happen,
when will the dear time come,
that I shall see Him
in His glory?
O day, when will you be,
when we will greet the Savior,
when we will kiss the Savior?
Come, present yourself now!
—translation by Pamela Dellal

Cantata No. 105, "Herr, gehe nicht ins Gericht," dates from 1723, the first year of Bach's tenure in Leipzig, and illustrates the pattern just described, with one significant variation in the closing movement. The theme of this cantata is penitence and forgiveness, with the result that the opening movement sounds quite penitential: Bach uses the staggered entrances in the fugal opening of this chorus to create the impression of a mass of people crying out to God. Throughout the cantata, one hears numerous examples of Bach's expressive use of dissonance, particularly in phrases that speak of sin, wrath, and pain; the alto recitative that follows the opening chorus illustrates this technique perfectly. The soprano aria employs a rapidly repeating figuration in the accompaniment to illustrate the trembling ("*zittern*") of sinners described in the text; it also has the distinction of being one of only a handful of arias that Bach composed without an accompaniment in the lower strings. This notable absence of an anchoring bass line serves to illustrate the wavering and tenuous lot of those who have failed to recognize their guilt and need of forgiveness. The bass solo which follows belongs to a hybrid class of "accompanied recitative," meaning that its text, while still unrhymed, nevertheless receives a metrical setting with a fuller instrumental accompaniment than merely the keyboard and cello. This movement, as it speaks of Christ's atonement for sinners, supplies everything that was lacking in the preceding aria; it sounds comforting and reassuring, unfolding above a gently rocking bass line played by pizzicato strings. The tenor aria continues this theme of the sufficiency of Christ, employing clever moments of word-play, such as the moment of silence repeatedly inserted between repetitions of the word "*nichts*" ("nothing"). The concluding chorale, based on the tune "Jesu, der du meine Seele," is a rather more

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elaborate setting than most. Instead of using a straightforward four-part setting in which the orchestra doubles the vocal lines, Bach composed an elaborate orchestral accompaniment with a busy string figuration that recalls the soprano aria; the large-scale plan resembles many of his chorale-preludes for the organ, in which phrases of the chorale are separated by brief accompanimental interludes in the orchestra.

"Herr, gehe nicht ins Gericht mit deinem Knecht," BWV 105

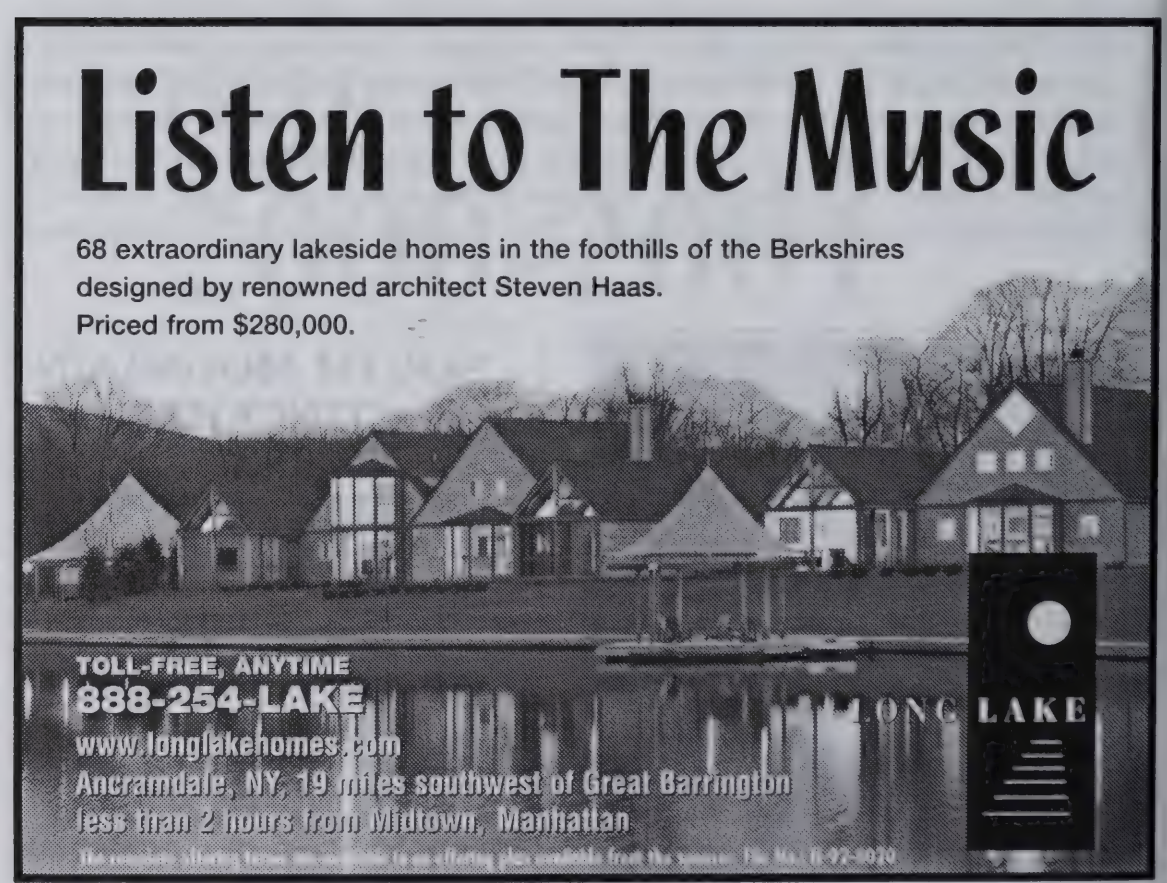
1. Chor
Herr, gehe nicht ins Gericht mit deinem Knecht. Denn vor dir wird kein Lebendiger gerecht.
(Psalm 143:2)

2. Rezitativ A
Mein Gott, verwirf mich nicht,
Indem ich mich in Demut vor dir beuge,
Von deinem Angesicht.
Ich weiß, wie groß dein Zorn und mein Verbrechen ist,
Daß du zugleich ein schneller Zeuge

Cantata for the Ninth Sunday after Trinity

1. Chorus
Lord, do not pass judgment on Your servant. For before You no living creature is justified.

2. Recitative A
My God, do not toss me away,
since I bow down before You in humility, before Your countenance.
I know how great is Your wrath and my trespass,
that You are at once a swift witness



Und ein gerechter Richter bist.
Ich lege dir ein frei Bekenntnis dar
Und stürze mich nicht in Gefahr,
Die Fehler meiner Seelen
Zu leugnen, zu verhehlen!

3. Arie S
Wie zittern und wanken
Der Sünder Gedanken,
Indem sie sich untereinander verklagen

Und wiederum sich zu entschuldigen
wagen.
So wird ein geängstigt Gewissen
Durch eigene Folter zerrissen.

4. Rezitativ B
Wohl aber dem, der seinen Bürgen weiß,

Der alle Schuld ersetzet,
So wird die Handschrift ausgetan,
Wenn Jesus sie mit Blute netzet.
Er heftet sie ans Kreuze selber an,
Er wird von deinen Gütern, Leib und
Leben,
Wenn eine Sterbestunde schlägt,
Dem Vater selbst die Rechnung übergeben.
So mag man deinen Leib, den man zum
Grabe trägt,
Mit Sand und Staub beschütten,

Dein Heiland öffnet dir die ewgen Hütten.

5. Arie T
Kann ich nur Jesum mir zum Freunde
machen,
So gilt der Mammon nichts bei mir.
Ich finde kein Vergnügen hier
Bei dieser eitlen Welt und irdschen
Sachen.

6. Choral
Nun, ich weiß, du wirst mir stillen
Mein Gewissen, das mich plagt.
Es wird deine Treu erfüllen,
Was du selber hast gesagt:
Daß auf dieser weiten Erden
Keiner soll verloren werden,
sondern ewig leben soll,
Wenn er nur ist Glaubens voll.
("Jesu, der du meine Seele," verse 11)

and a righteous Judge.
I lay before You a free confession
and do not plunge myself into danger,
by denying or concealing
the faults of my sins!

3. Aria S
How the thoughts of the sinner
tremble and waver,
while they make accusations among
themselves
and again and again try to excuse
themselves.
Thus an anxious conscience
is torn apart by its own torment.

4. Recitative B
Yet is is well for him who knows his
Indemnitor,
who makes reparation for all guilt,
for the signature disappears
when Jesus moistens it with His blood.
He Himself lifts us up on the Cross,
He will hand over the account of your
goods, body, and life,
when your hour of death strikes,
to the Father Himself.
Therefore your body, which is carried
to the grave,
may well be covered over with sand
and dust,
while your Savior opens the eternal
courts for you.

5. Aria T
If I can only make Jesus my friend,

then Mammon is worth nothing to me.
I find no pleasure here
in the midst of this vain world and
earthly objects.

6. Chorale
Now, I know, You shall quiet in me
my conscience which gnaws at me.
Your faithful love will fulfill
what You Yourself have said:
that upon this wide earth
no one shall be lost,
rather shall live forever,
if only he is filled with faith.
—translation by Pamela Dellal

Program notes continue on page 57.



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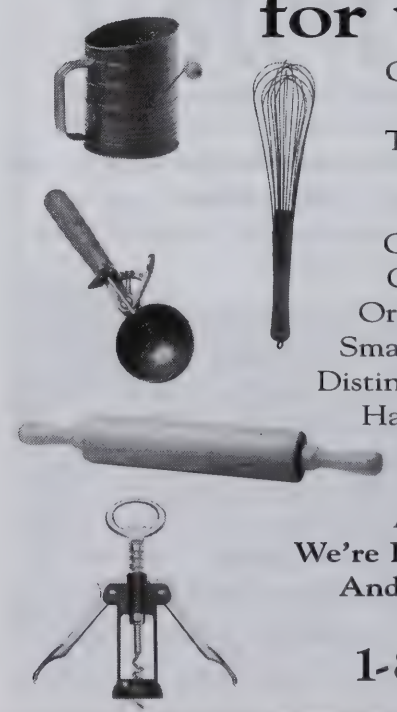
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In addition to the weekly composition of cantatas for Sunday services, Bach undertook the composition of extended works for other feasts of the liturgical year. One of the best-known of these is the **Magnificat in D**, a setting for chorus and soloists of the text from *Luke* 1:46-55, in which the Virgin Mary responds to the news that she will give birth to the Saviour. Bach composed the first version of this piece in 1723, for his first Christmas in Leipzig. Not only was the first version composed a half-tone higher, in E-flat major, but it also incorporated four additional Christmas hymn texts for the Vespers service; these were part of a standard practice in Leipzig liturgy and one that the new Thomaskantor found himself obligated to follow. He prepared the version in D major several years later, eliminating the additional Christmas texts and thus making it suitable for use on other feast days as well. As in the "Ascension Oratorio," the festive nature of this work becomes immediately evident through the full complement of brass and timpani added to the strings and winds. Furthermore, the five-part division of the chorus allows for a richer choral texture than the congregation customarily heard in their Sunday services. Although the style of individual movements is familiar from other service music, the large-scale structure of this work stands apart in its lack of recitatives and in its coherent tonal plan. Within the framework of opening, intermediate, and con-

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cluding movements in D major, there lie too many riches to enumerate here, marvelous examples of Bach's careful and imaginative treatment of text. Nevertheless, a few particular moments deserve special mention: the highlighting of words such as "*exaltavit*" in the soprano's first aria or the word "*dispersit*" in the chorus' "Fecit potentiam;" the sudden and symbolic appearance of the chorus at the words "*omnes generationes*" ("all generations") in "Quia respexit;" the indescribably, achingly beautiful pathos of the alto and tenor duet in "Et misericordia;" and the no-holds-barred vehemence of the tenor's aria, "Deposuit potentes." These moments and others like them have placed Bach's *Magnificat* at the pinnacle of the countless settings of this ubiquitous liturgical text.

—Mark P. Risinger

Program notes ©2000 by Mark P. Risinger

Mark Risinger is the Allston Burr Senior Tutor of Kirkland House and Lecturer on Music at Harvard University. In addition to research and writing on the music of Handel and other Baroque composers, his activities include an active schedule of concert and opera engagements throughout the country as a bass soloist.

"Magnficat," BWV 243

1. Chor	1. Chorus
Magnificat anima mea Dominum.	My soul magnifies the Lord.
2. Arie S II	2. Aria S II
Et exultavit spiritus meus in Deo salutari meo.	And my spirit rejoices in God my Savior.
3. Arie S I	3. Aria S I
Quia respexit humilitatem ancillae suae.	For He has regarded the lowliness of His handmaiden.
Ecce enim ex hoc beatam me dicent	Behold, from henceforth, I will be called blessed
4. Chor	4. Chorus
omnes generationes.	by all generations.
5. Arie B	5. Aria B
Quia fecit mihi magna, qui potens est, et sanctum nomen eius.	For the Mighty One has done great things for me, and holy is His name.
6. Arie (Duett) A T	6. Aria (Duet) A T
Et misericordia a progenie in progenies, timentibus eum.	His mercy is for those who fear Him from generation to generation.
7. Chor	7. Chor
Fecit potentiam in bracchio suo, dispersit superbos mente cordis sui.	He has shown strength with His arm, He has scattered the proud in the thoughts of their hearts.
8. Arie T	8. Aria T
Deposuit potentes de sede et exaltavit humiles.	He has brought down the powerful from their thrones and lifted up the lowly.

9. Arie A	9. Aria A
Esurientes implevit bonis,	He has filled the hungry with good things,
et divites dimisit inanes.	and sent the rich away empty.
10. Terzett SI, SII, A	10. Trio SI, SII, A
Suscepit Israel puerum suum recordatus misericordie suae.	He has helped His servant Israel in remembrance of His mercy.
11. Chor	11. Chorus
Sicut locutus est ad patres nostros,	According to the promise He made to our ancestors,
Abraham et semini eius in saecula.	To Abraham and to His descendants forever.
12. Chor	12. Chorus
Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et in saecula saeculorum, Amen.	Glory to the Father and to the Son and to the Holy Spirit, as it was in the beginning, is now, and for ever and ever, Amen.
—Luke 1:46-55	*—translation by Pamela Dellal*

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ARTISTS

Collegium Vocale Gent



In the course of more than twenty-five years, the Collegium Vocale Gent has established a worldwide reputation. Founded in 1970 by Philippe Herreweghe, this group of singers was the first in the 1970s to apply the new principles of style for the performance of baroque music to vocal music. Instrumentalists had already been searching for a number of years for a performing style more in line with the historical context. To this end, they referred back to original source material, which they subjected to detailed study, and made use of authentic period instruments. Thus it is not surprising that such musicians as Gustav Leonhardt, Ton Koopman, and Nikolaus Harnoncourt soon expressed their interest in the parallel approach which the Flemish group had adopted in the field of vocal music, resulting in an intensive level of collaboration both on stage and in recordings. Philippe Herrewegh has always prized the value of such cooperation, for which reason the group still works regularly with different

conductors (Sigiswalt Kuijken, Paul Van Nevel, and René Jacobs, among others) and such different orchestras as Le Petite Bande, the Concertgebouw Orchestra of Amsterda, and the Vienna Philharmonic Orchestra. The repertoire of the Collegium Vocale extends beyond a single style period. The ensemble made an important contribution to the rediscovery of polyphonic Renaissance music, but also regularly programs Classical and Romantic repertoire, as well as contemporary music, even as the ensemble remains most known for its performances of German Baroque music, particularly the music of J.S. Bach. The Collegium Vocale has also recorded widely—*a cappella*, with the Orchestre des Champs-Elysées, the choir of La Chapelle Royal in Paris, or with other vocal and instrumental ensembles—leading to more than sixty recordings for Harmonia Mundi France, Virgin Classics, Accent, Ricercar, and Telefunken. The Collegium Vocale Gent is a regular guest at all the major music festivals throughout Europe; it has visited the United States, South America, Israel, and Japan. During the Bach year 2000, the Collegium Vocale Gent will perform in Hong Kong, Japan, the United States, Australia, and numerous European cities. In 1993 the Collegium Vocale was appointed "Cultural Ambassador of Flanders" by the Flemish Government. The ensemble is also supported by the Province of East Flanders.

Philippe Herreweghe



Philippe Herreweghe was born in Gent. In his hometown he combined studies at university (medical science and psychiatry) with a musical education at the conservatory, where Marcel Gazelle was his piano teacher. In the same period he started conducting, and in 1970 he founded the Collegium Vocale Gent. Soon after, Nikolaus Harnoncourt and Gustav Leonhardt invited him and the Collegium Vocale Gent to join them in their recordings of the complete Bach cantatas. Gradually, Mr. Herreweghe's vivid, authentic approach to Baroque music became widely praised, and in 1977 he founded another ensemble in Paris, La Chapelle Royale, to perform the music of the French Golden Age. Since then he has started several other groups and ensembles with which he performs repertoire ranging from Renaissance to contemporary music—the Ensemble Vocale Européen, which specialized in Renaissance polyphony, and the Orchestre des Champs-Elysées, founded in 1991 to perform the repertoire of the Romantic and pre-Romantic eras on original instruments. With these ensembles Mr. Herreweghe has built up an impressive and diverse discography. Highlights include Bach's *St. Matthew* and *St. John* Passions, *Christmas Oratorio*, and B minor Mass; the major French motets of Rameau, Lully, and Charpentier; the Requiem masses of Mozart, Fauré, and Brahms; Mendelssohn's orato-

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rios *Elijah* and *St. Paul*, and Schoenberg's *Pierrot lunaire*. Philippe Herreweghe is frequently invited to appear as guest conductor with such ensembles as the Orchestra of the Age of Enlightenment, the Ensemble Musique Oblique, the Concertgebouw Orchestra, the Vienna Philharmonic, the Orchestra of St. Luke's in New York, and the Berlin Philharmonic. In 1997 he also became musical director of the Royal Flanders Philharmonic Orchestra. Since 1982 he has been artistic director of the summer festival Les Academies Musicales de Saintes. Mr. Herreweghe has also been widely recognized for his artistic vision and commitment. In 1990 the European musical press elected him "Musical Personality of the Year." In 1993 he and the Collegium Musicale Gent were appointed "Musical Ambassador of Flanders." A year later he was granted the order Officier des Arts et Lettres, and in 1997 he received an honorary doctorate from Louvain Catholic University.

Deborah York



Deborah York graduated from Manchester University with a first-class honors degree in music and went on to study at the Guildhall School of Music and Drama in London with Laura Sarti. She now studies with Janice Chapman. Ms. York performs and broadcasts regularly with many of Europe's leading Baroque groups and orchestras. Recent concerts include a recital with The King's Consort at the Tonhalle in Zurich, Un viaggio a Roma with Concerto Italiano and Rinaldo Alessandrini, Bach's *Magnificat* with Collegium Vocale Gent and Philippe Herreweghe, Bach's Christmas *Oratorio* with the Collegium Vocale, a *Messiah* broadcast from Hallé on German television with Trevor Pinnock and the English Concert, and Purcell's *Fairy Queen* with Markus Creed and the Breiburger Barockorchester. She has performed a recital at the Wigmore Hall with Michael Chance and Julius Drake and a recital of songs by Stravinsky, Prokofiev, and Poulenc with Julius Drake at the 1998 Saintes Festival. Operatic roles include Anne Trulove in Stravinsky's *The Rake's Progress* in the Cox/Hockney Glyndebourne production for New Israeli Opera, Mirror in Harrison Birtwistle's *The Second Mrs. Kong* for the Glyndebourne Festival and Glyndebourne Touring Opera, Emilia in Handel's *Flavio* for Opera Theatre Comoany, Dublin, and the Covent Garden Festival, Servilia in *La clemenza di Tito* for Glyndebourne Touring Opera, Barbarina in *Le nozze di Figaro* and Giannetta in *L'elisir d'amore* at Covent Garden, Ismene in Telemann's *Orfeus* and Iris in Handel's *Semele* with René Jacobs at the Berlin Staatsoper, and Euridice in Monteverdi's *Orfeo* at the Bayerische Staatsoper in Munich. Ms. York's discography includes Scarlatti cantatas, sacred music by Kuhnau, and Vivaldi motets with The King's Consort; Bach cantatas 8, 29, 119, 120, and

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138 with Philippe Herreweghe and the Collegium Vocale; Vivaldi's *Gloria* and *Magnificat* with Concerto Italiano; Schubert's Mass in A-flat with John Eliot Gardiner leading the Monteverdi Choir and the Orchestre Révolutionnaire et Romantique; and Stravinsky's *The Rake's Progress* with Gardiner and the London Symphony Orchestra. Future recordings include further Bach cantatas with Philippe Herreweghe and the Collegium Vocale, and a disc of Handel's Italian cantatas with the Collegium Instrumentale Brugense. Future engagements include Handel's *Jeptha* with Markus Creed and the RIAS Kammerchor in Berlin's Philharmonie, Bach's *St. John* Passion with Herreweghe and the Royal Concertgebouw Orchestra, Bach's *St. Mark* Passion with the Amsterdam Baroque Orchestra and Ton Koopman, and Vivaldi's *Laudate pueri* with La Stagione, Frankfurt.

Andreas Scholl



Regarded as one of his generation's most outstanding countertenors, Andreas Scholl made his acclaimed operatic debut as Bertarido in *Rodelinda* for Glyndebourne Festival Opera last season. His solo recordings include German Baroque Lieder, English lute and folk songs, and "Heroes," a disc of arias by Handel, Mozart, Hasse, and Gluck. His discography also includes the title role in *Solomon* with the Gabrieli Consort under Paul McCreesh, Bach's *Christmas Oratorio*, Monteverdi's *Orfeo* and *Vespers of 1610*, and *Gramophone* Award-winning recordings of Vivaldi's *Stabat Mater* and Antonio Caldara's *Maddalena ai piedi di Cristo* all under René Jacobs. He has recorded *Messiah* with William Christie and Les Arts Florissants, and Bach cantatas and the B minor Mass with Philippe Herreweghe and the Collegium Vocale. Bach's *St. Matthew* Passion with Herreweghe and the Collegium Vocale, and Pergolesi's *Stabat Mater* with Les Talens Lyriques and Barbara Bonney under Christoph Rousset are due for release. In concert, Mr. Scholl works regularly with the world's leading Baroque conductors. As a recital artist, his appearances have included the Wigmore Hall, Cologne Philharmonie, the Concertgebouw, the Tonhalle in Zurich, Théâtre Grévin, Tel Aviv Opera, the Purcell Room, Versailles, Beaune, Lucerne, Turin, and the Sydney, Brighton, Lufthansa, Schwetzinger, and Schleswig-Holstein festivals. Mr. Scholl is an exclusive Decca artist; future releases will include a series of portrait discs encompassing repertoire from the sixteenth to the twentieth centuries. Andreas Scholl was born in Germany; his early musical training was with the Kiedricher Chorbuben. Between 1987 and 1993 he studied with Richard Levitt and René Jacobs at the Schola Cantorum Basiliensis, where he was awarded a Diploma of Ancient Music. Awarded the Conseil de l'Europe and the Foundation Claude Nicolas Ledoux in 1992, he is also a graduate of the Foundation Ernst Göhner and Association Migros.

Werner Güra



Born in Munich, the young German tenor Werner Güra received his musical training at the Mozarteum in Salzburg. He completed his vocal study with Kurt Widmer in Basel and with Margreet Honig in Amsterdam, and developed his acting talent with Ruth Berghaus and Theo Adam. Following guest appearances at the opera houses of Frankfurt and Basel, he joined the ensemble of the Semperoper in Dresden in 1995; there he sings Mozart roles including Tamino in *Die Zauberflöte* and Ferrando in *Così fan tutte*, as well as Lindoro in *L'italiana in Algeri*, Don Ramiro in *La Cenerentola*, and a staged production of Brahms's *Liebeslieder Waltzes*. From the start of his professional career, Mr. Güra aimed equally to divide his activities between the opera and concert stages. He has worked with many orchestras and choirs, especially in the German-language area, and made numerous radio recordings of concerts and Lieder recitals. Favorities in his repertoire include the oratorios of Mendelssohn, Britten's Serenade for Tenor, Horn, and Strings, and the Bach Passions (appearing as both the Evangelist and aria soloist), which he has sung with Peter Schreier, among others. In the summer of 1996 Mr. Güra par-

ticipated at the Montpellier Festival in Franz Schmidt's *Das Buch mit sieben Siegeln*. In the summers of 1997 and 1998 he returned to Montpellier to sing the arias in the *St. John* Passion and Jacquino in Beethoven's *Leonore* with Friedemann Layer. He has also sung in *Elijah* in the festivals of Saintes and Salzburg with Philippe Herrweghe and at Ludwigsburg with Wolfgang Gönnenwein. For the Harmonia Mundi label he has recorded Telemann's *Orpheus*, Schumann's *Der Rose Pilgerfahrt*, Bach's *Christmas Oratorio* and *St. Matthew* Passion (the arias), and Mozart's *Così fan tutte* with René Jacobs. Highlights of his 1998-99 season included a tour to Japan with Beethoven's Ninth Symphony under Philippe Herreweghe, a new production of Kaiser's opera *Der hochmütige, gestürzte und wieder erhabene Croesus* with René Jacobs, and recording Jacquino in *Fidelio* with Daniel Barenboim for Teldec. Recent and future activities include *Don Giovanni* and *Così fan tutte* with Daniel Barenboim as well as *Il barbiere di Siviglia* at the Deutsche Staatsoper Berlin, *Die Zauberflöte* at Opéra National de Paris, a new production of *Die Entführung aus dem Serail* in Dresden, Handel's *Das Alexanderfest* with the RIAS Chamber Choir at the Innsbruck and Montreux festivals, and Haydn's *Paukenmesse* with the Radio Symphony Orchestra Berlin under Rafael Frühbeck de Burgos. His first solo compact disc—Schubert's *Die schöne Müllerin* with pianist Jan Schultsz for Harmonia Mundi France—is due to appear this autumn.

David Wilson-Johnson



In the United Kingdom alone, bass-baritone David Wilson-Johnson's concert work has included appearances with the London Classical Players under Norrington; the BBC Symphony under von Dohnányi, Rozhdestvensky, Andrew Davis, Sir John Pritchard, and David Atherton; the Philharmonia under Esa-Pekka Salonen, Claus Peter Flor, Svetlanov, Slatkin, and Dutoit; the Orchestra of the Age of Enlightenment under Leonhardt and Mackerras; the English Concert under Pinnock, the Chamber Orchestra of Europe under Harnoncourt, the European Community Youth Orchestra under Rostropovich, the London Symphony Orchestra under Sie Colin Davis and Michael Tilson Thomas, and the London Philharmonic under Masur, Haitink, Norrington, Welser-Möst, and Nagano. His concert work also takes him to nearly every major musical center in Europe. Appearances in the United States have included the Cleveland Orchestra, the New York Philharmonic, and the Boston Symphony Orchestra. Mr. Wilson-Johnson has sung Haydn's *Die Schöpfung* and *Die Jahreszeiten* with the Orchestra of the Age of Enlightenment; recording projects with that orchestra include *Die Schöpfung*, a series of Purcell Odes, and a series of Bach cantatas. He also has all of the great Handel oratorios in his repertoire. Performances of nineteenth-century repertoire have included Beethoven's Ninth Symphony with forces as diverse as the London Classical Players under Norrington, the London Philharmonic under Masur, the Philharmonia under Jansons, and the Chamber Orchestra of Europe under Harnoncourt. He is also completely at home in twentieth-century repertoire, maintaining a close relationship over the years with the Fires of London, the Ensemble Inter-Contemporain, and the London Sinfonietta, among other ensembles. Mr. Wilson-Johnson is also an accomplished recitalist, having toured the United Kingdom with Schubert's *Winterreise* accompanied by David Owen Norris on an 1824 Broadwood piano, as well as recording that work for Hyperion. Other recordings include *Belshazzar's Feast*, *L'Enfance du Christ*, *The Fairy Queen*, and *Peter Grimes* for EMI, Bach's B minor Mass for Sony, Bach cantatas for Philips, Beethoven's *Fidelio* for Telarc, and Stravinsky and Schoenberg under Knussen for Deutsche Grammophon. Recent operatic engagements have taken him to the Paris Opera for *Billy Budd*, to Monte Carlo Opera for *Tristan und Isolde*, and to the Monnaie in Brussels for *Werther* and *Peter Grimes*. He made his Salzburg Festival debut in 1999 in Rameau's *Les Boréades* under Simon Rattle. In the spring of 2000 he sang Messiaen's *St. Francis of Assisi* at the Concertgebouw in Amsterdam and returned to Netherlands Opera for *Die Meistersinger von Nürnberg*.

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And all of heaven we have below."

Joseph Addison



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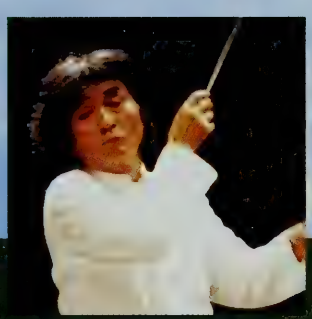
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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The

BSO Archives



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orches-

A "Special Focus" Exhibit at the Tanglewood Visitor Center: An Aaron Copland Centennial Tribute



Howard S. Babbitt, Jr./BSO Archives

To celebrate the 100th anniversary of Aaron Copland's birth (November 14, 1900), the BSO Archives has mounted an exhibit at the Tanglewood Visitor Center that surveys aspects of Copland's career as composer and teacher, and his long association with the BSO and Tanglewood. From their first meeting in 1924, Copland and the BSO's newly appointed music director Serge Koussevitzky became close friends and musical collaborators. Under Koussevitzky the BSO gave five world premieres of Copland's works and made numerous recordings of his music. Koussevitzky appointed Aaron Copland head of the Berkshire Music Center's composition faculty when Koussevitzky's dream of a music school was realized in 1940. Copland is shown here *circa* 1947 with the Berkshire Music Center (now the Tanglewood Music Center) Student Council on the Tanglewood lawn.

In addition to items preserved in the BSO Archives, the exhibit features photographs of Copland taken by close friend and professional photographer Victor Kraft. Those in the exhibit were reproduced from Kraft's original prints in the Aaron Copland Collection at the Library of Congress. The BSO is grateful to Mrs. Rheba Kraft and the Aaron Copland Fund for Music for granting permission to reproduce and exhibit Victor Kraft's photographs here to mark the 100th anniversary of Aaron Copland's birth.

tra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and in recent years a weekend-long Jazz Festival has been added to close the summer. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the school with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The school opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced instrumentalists, singers, conductors, and composers who have completed most of their formal training in music. Besides the continuing involvement of Seiji Ozawa and individual BSO members; master classes and coachings led by distinguished guest faculty; the Conducting Class led by Robert Spano, head of the TMC's

The Tanglewood Music Center is supported in part by the National Endowment for the Arts.

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Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: 10am to 6pm (Glass House)
noon to 6pm (Music Store)

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounc
Saturday: 9am to 4pm
6pm to closing of the ground
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission



Conducting Program, and Phyllis Curtin's master classes for singers, the Tanglewood Music Center's 2000 summer season includes a fully staged production of Verdi's *Falstaff* under the direction of Seiji Ozawa, and performances of orchestral and chamber music of Aaron Copland celebrating the centennial of the composer's birth. André Previn will coach chamber music and give conducting classes. TMC Composition Fellows will collaborate in a workshop setting with Shakespeare & Co. They will also participate in chamber music programs, and in the TMC's annual Festival of Contemporary Music under the direction of British composer/conductor George Benjamin, at which American composers Milton Babbitt and Elliott Carter will be in attendance. String players will participate in a special String Quartet Seminar with BSO members and such distinguished faculty as Norman Fischer and Joel Smirnoff. Special pre-season seminars include a three-day Family Concert Seminar in which a select group of TMC Fellows have the opportunity to create programs for children's and family concerts under the guidance of the Juilliard School's Eric Booth, and a week-long workshop on Bach cantata performance led by Craig Smith, the director of the Emmanuel Music Ensemble based at Boston's Emmanuel Church. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high-school age.

It would be impossible to list all the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Mr. Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

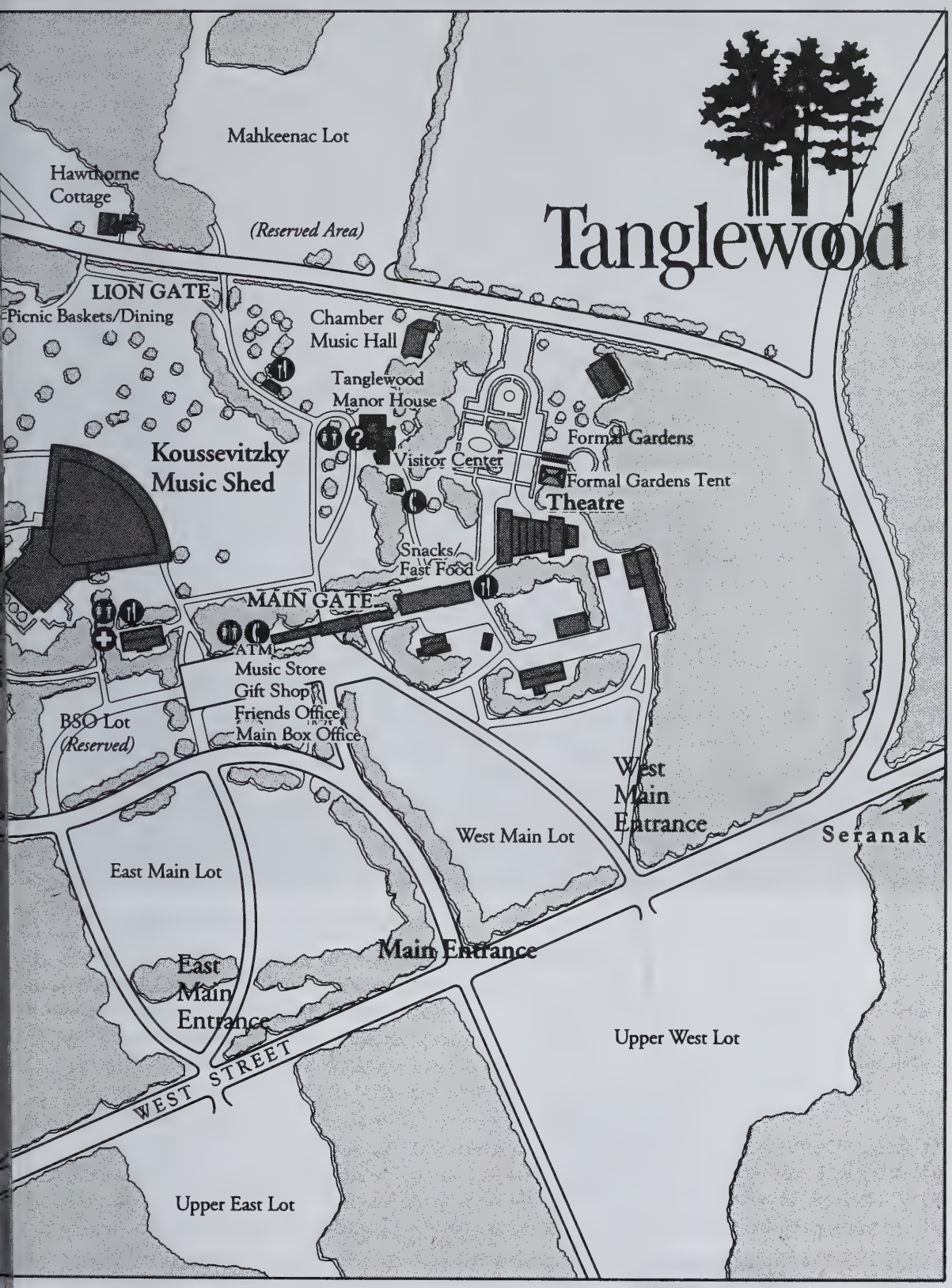
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall


HAWTHORNE ROAD
HAWTHORNE STREET
Hawthorne Tent
Highwood
Manor House
Seiji Ozawa Hall
BERNSTEIN
CAMPUS
GATE
Rehearsal
Hall
Tent Cl
HIGHWOO
Hickory Lot
Maple Lot
(Reserved)
Gift Shop
Hawthorne
Entrance
(Reserved)
TANGLEWOOD DRIVE
Birch Lot
Upper
Beech Lot
(Reserved)
Lower Beech Lot
HARDING DRIVE
Highwood
Entrance
(Reserved)
Restrooms
Telephones
First Aid
Food and Beverages
Information
N


Tanglewood
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
LION GATE
Picnic Baskets/Dining
Chamber Music Hall
Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
West Main Entrance
West Main Lot
Seranak
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
WEST STREET
Upper East Lot

Boston Symphony Orchestra, Photo: Costa Manus



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PLEASE NOTE: AS OF THIS SEASON, SMOKING IS RESTRICTED TO DESIGNATED AREAS ON THE TANGLEWOOD GROUNDS. MAPS SHOWING THESE AREAS ARE AVAILABLE AT THE TANGLEWOOD VISITOR CENTER AND AT ALL ENTRY GATES.

Latecomers will be seated at the first convenient pause in the program.
If you must leave early, kindly do so between works or at intermission.
Please do not bring food or beverages into the Music Shed or Ozawa Hall.

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS IS PROHIBITED, AND THAT VIDEO CAMERAS MAY NOT BE CARRIED INTO THE MUSIC SHED OR OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash may disturb other listeners as well as the performers.

FOR THE SAFETY OF YOUR FELLOW PATRONS, PLEASE NOTE THAT BALL PLAYING, KITE FLYING, BICYCLING, FRISBEE PLAYING, BARBEQUING, AND PETS ARE NOT PERMITTED ON THE TANGLEWOOD GROUNDS.

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING CONCERTS. THANK YOU FOR YOUR COOPERATION.

TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200; or call TICKETMASTER at (617) 931-2000 in Boston; (413) 733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, an access service center and parking facilities are located at the Main Gate. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located on the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Saturday from 11 a.m. to 2:30 p.m. and on Sundays from noon until 7 p.m. on concert evenings. On Friday and Saturday nights, the Café remains open through intermission. Visitors are invited to picnic before concerts.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten.



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OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $15 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. Open Rehearsal subscriptions for four, six, or eight rehearsals are also available.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant from TDK, a world leader in digital, audio, and video recording solutions. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under the age of five must be seated on the rear half of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts. The free ticket policy does not extend to groups of children or to Popular Artists concerts. Organized children's groups (15 or more) should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

STUDENT LAWN DISCOUNT: Students twelve and older with a valid student ID receive a 50% discount on lawn tickets for Friday-night BSO concerts. Tickets are availaable only at the Main Gate box office, and only on the night of the performance.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center. THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies. In addition, a branch of the Tanglewood Music Store is located by the Tanglewood Café and open during café hours.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon to 5 p.m. on Sunday, with additional hours Friday and Saturday evenings from 6 p.m. until twenty minutes after the concert. The Visitor Center is also open during concert intermissions, and for twenty minutes after each concert. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

SEIJI OZAWA



The 1999-2000 season is Seiji Ozawa's twenty-seventh as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for more than a quarter-century, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. In December 1998, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of the new Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator in the activities of the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others. In the fall of 2002, following that summer's Tanglewood season, he will begin a new phase in his artistic life, stemming from his increasing interest in and affinity for opera: he will become music director of the Vienna State Opera, where he has maintained a long association as a guest conductor leading productions in that house as well as concerts with the Vienna Philharmonic in Vienna, at Salzburg, and on tour.

Throughout his tenure as music director of the Boston Symphony, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the frequent commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981 and a series of works celebrating the Tanglewood Music Center's fiftieth anniversary in 1990. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra, a concert subsequently released by Sony Classical in both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England

Conservatory of Music, Wheaton College in Norton, Massachusetts, and Harvard University.

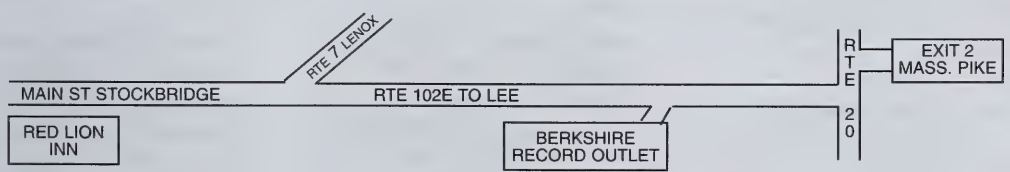
Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.

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1999-2000

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Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Sheila Fiekowsky
Muriel C. Kasdon and Marjorie C. Paley chair

*Jennie Shames
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Valeria Vilker Kuchment
David and Ingrid Kosowsky chair

*Tatiana Dimitriades
Theodore W. and Evelyn Berenson Family chair

*Si-Jing Huang
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*Nicole Monahan
Catherine and Paul Buttenwieser chair

*Wendy Putnam
Mary B. Saltonstall chair

*Xin Ding
Kristin and Roger Servison chair

*Sae Shiragami

*Yu Yuan

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

*Elita Kang

*Haldan Martinson

*Alexander Velinzon

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Burton Fine

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
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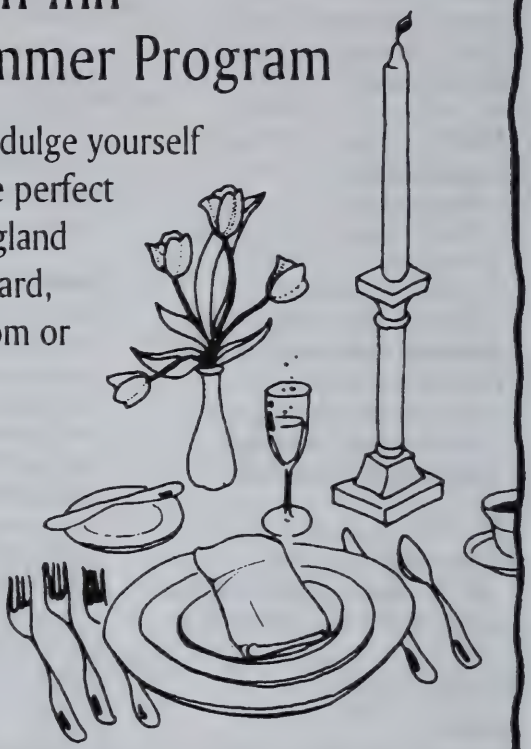
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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 119th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Prom-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

enade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary com-

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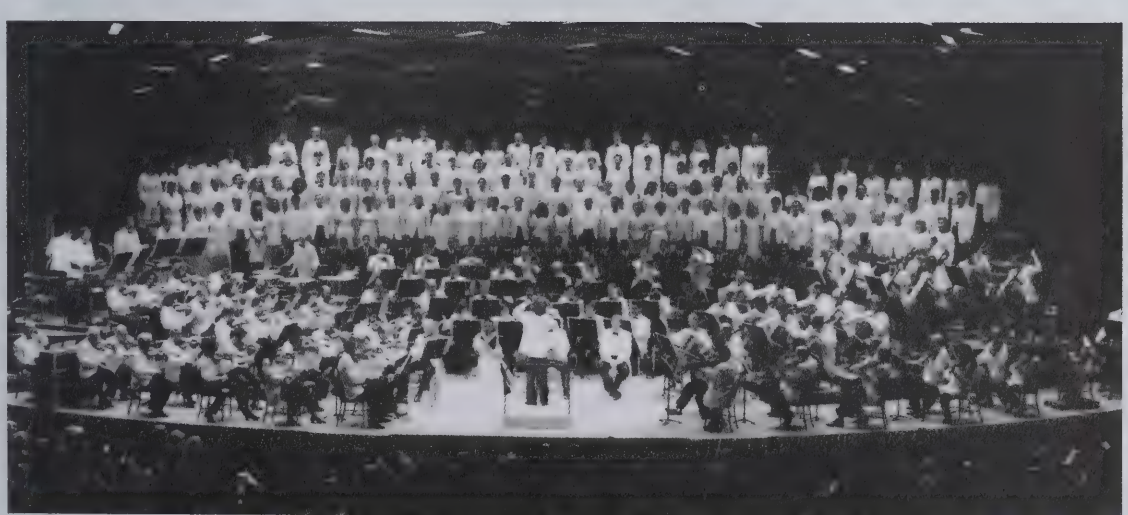
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posers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-seventh season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Peter Lieberson, Bernard Rands, Sir Michael Tippett, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

Walter H. Scott



Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus at Tanglewood

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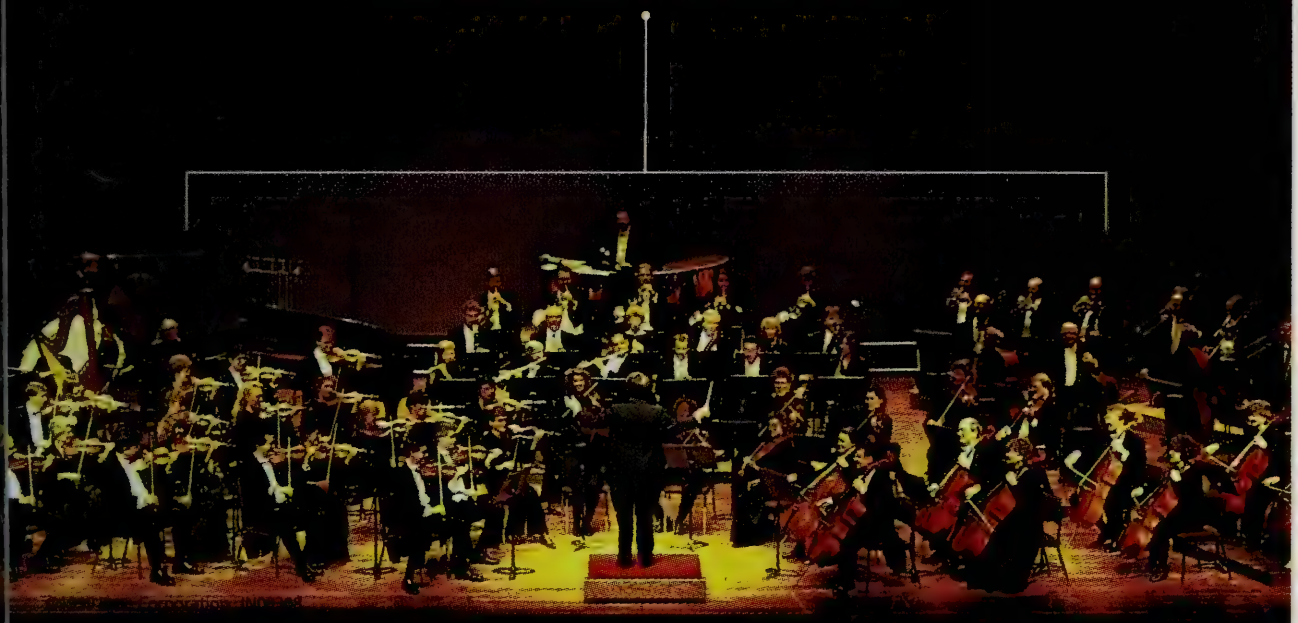
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Prelude Concert

Friday, August 25, at 6
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TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
FRANK CORLISS, piano (CARTER)
MAKIKO NARUMI, mezzo-soprano (COPLAND, "In the Beginning")

COPLAND — Four Motets (1921), for unaccompanied mixed chorus

I. Help Us, O Lord
II. Thou, O Jehovah, Abideth Forever
III. Have Mercy on Us, O My Lord
IV. Sing Ye Praises to Our King*

*Solo quartet: Laura Kohout, soprano
Cindy Vredeveld, mezzo-soprano
Brian Robinson, tenor
Bruce Kozuma, baritone

Texts are on page 8.

CARTER — *Emblems*, for men's chorus and piano
(Text by Allen Tate)

I. Largo
II. ♩ = 76
III. Allegro

Texts are on page 9.

COPLAND — *In the Beginning* (1947), for unaccompanied mixed chorus with mezzo-soprano solo
(Text from *Genesis* I:1–II:7)

The Copland performances in this concert celebrate the centennial of Aaron Copland's birth.

Baldwin piano — Frank Corliss plays the Steinway piano.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Thank you for your cooperation.

Notes

Composed on biblical texts in 1921 for a chorus of mixed voices *a cappella*, the **Four Motets** of **Aaron Copland** (1900-1990) remained unpublished until 1979, at which time the publisher Boosey & Hawkes printed the following brief note:

> These four motets were composed in the fall of 1921 while the composer was studying with Nadia Boulanger in Paris. We know from Boulanger's correspondence with Aaron Copland that the settings were rehearsed by Melville Smith and performed by the Paris-American-Gargenville Chorus in November 1924. Boulanger herself evidently conducted a performance of them shortly thereafter, and also gave their first Paris performance in February 1937....Writing to Copland about them in 1924, Boulanger tells the composer that "after daily rehearsals under Melville Smith the chorus has really done marvelously. Those motets sound in the voices in a stunning manner."

In her *Copland 2000–Annotations: a guide to the music of Aaron Copland*, Vivian Perlis quotes the composer on this music: "I think of these as student pieces that show some influence of Mussorgsky, whom I admired. I agreed to their publication with mixed emotions. While they have a certain curiosity value—perhaps people want to know what I was doing as a student—the style is not yet really mine."

The following brief note on Copland's ***In the Beginning*** (1947) is reprinted courtesy of Boosey & Hawkes from *Copland 2000–Annotations: a guide to the music of Aaron Copland* by Vivian Perlis:

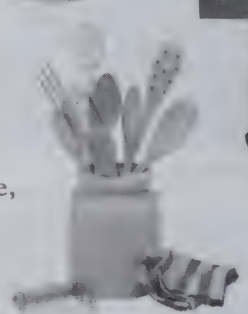
> *In the Beginning* is based on the part of the King James Version of the Bible concerned with the seven days of creation. Copland chose a mezzo-soprano soloist and mixed chorus *a cappella* to tell the oft-told story. As he explained, "I was striving for

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a gentle narrative style using the biblical phrase 'And the next day...' to round off each section." Robert Shaw conducted the premiere in Memorial Hall at Harvard and again in New York at Carnegie Hall; Nell Tangemen sang the difficult but extraordinarily effective solo part.

* * * * *

Elliott Carter (born 1908), who was the composer-in-residence at this year's Festival of Contemporary Music here, has been at the forefront of classical music in America for a half-century. A Harvard graduate and student of Boulanger, he was acquainted with many of the leading lights of American music in the first half of the century; Charles Ives, Henry Cowell, Walter Piston, and Aaron Copland were among his many musical friends. By 1950 he had developed the foundations of a highly individual musical style that led to many acclaimed works, including his *Variations for Orchestra*, five string quartets, concertos for oboe, for clarinet, and for piano, and in the 1990s the large-scale orchestral work *Symphonia* and his first opera, *What Next?*, to name just a few.

Carter's music has always borne elements of both European high modernism (Stravinsky and Schoenberg) as well as the vibrant American style exemplified by Ives and, later, Copland and Piston. In the 1930s and '40s, neoclassicism was ascendant in Carter's style, in works such as the Woodwind Quintet (1948) and the *Pastoral* for English horn and piano (1940).

Carter's choral works in the 1930s and '40s were also neoclassical in style, although by the late 1940s he stopped composing for the medium because choruses found his music too difficult. Many pieces, including *Emblems*, *Tarantella*, and *The Defense of Corinth*, were written for the Harvard Glee Club. *Emblems* is a serious counterpart to the farcical *The Defense of Corinth* (much as Brahms's *Tragic* Overture balances the *Academic Festival* Overture). Written in 1947 but first performed only in 1952 because

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Joseph Addison



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Wulsin, whose family had French-European roots, became good friends with Koussevitzky, who had lived in France in the early 1920s. It was this friendship, combined with noted Baldwin piano quality, that initiated the time-honored Baldwin-Tanglewood tradition.



Since those early years, Baldwin has been the piano of choice for Tanglewood and many of its visionary leaders and alumni, including Charles Munch, Leonard Bernstein, Aaron Copland, Lukas Foss, Charles Dutoit and Seiji Ozawa. Today, the Baldwin tradition continues to grow with celebrated Tanglewood conductors Keith Lockhart and Robert Spano becoming Baldwin Artists in recent years.

This season, Baldwin pianos will share the stage at a variety of Tanglewood's orchestral and chamber music concerts, instrumental and vocal recitals, student performances, the Festival of Contemporary Music, and performances by popular and jazz artists. As Official Piano, Baldwin is honored to play its part in the rich history and ongoing tradition of Tanglewood. *Here's to the next 61 years!*



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of its difficulty, *Emblems* sets texts by the Kentucky-born Imagist poet Allen Tate (1899-1979). The dark pastoral allegory of the poetry is matched by Carter's somber, at times elegiac, settings. The first, Largo, is *a cappella*. The funereal second, longer than the outer movements combined, contains a piano accompaniment, initially complex and almost independent but ultimately stolidly chordal. The fast, dancing final movement begins contrapuntally with piano. The piano drops out at the end of the movement, leaving the men's voices alone in a closing chorale.

—Robert Kirzinger (Carter)

Texts begin on the next page.

ARTISTS

To read about the **Tanglewood Festival Chorus**, see page 48.

Frank Corliss lives in Boston, where he is rehearsal pianist for the Boston Symphony Orchestra and on the faculty of the Walnut Hill School. He is also the pianist and assistant conductor of the Tanglewood Festival Chorus. Mr. Corliss performs throughout the United States as a chamber musician and accompanist and has appeared frequently in the Boston Symphony's Prelude Concert series. A graduate of the Oberlin Conservatory of Music, he received his master of music degree from the State University of New York at Stony Brook, where he studied with Gilbert Kalish. While at Oberlin he received the Rudolf Serkin Award for Outstanding Pianist and was a member of the ensemble Music From Oberlin, which toured throughout the United States. He has also studied at the Mozarteum in Salzburg, Austria, and at the Cracow Academy of Music in Cracow, Poland. Mr. Corliss has participated in several summer festivals, including Tanglewood and the Taos Chamber Music Festival. Recent overseas activities have included a tour of Asia with the Boston Symphony Orchestra, and a three-week concert tour of Eastern Europe as an Artistic Ambassador for the United States Information Agency.

Originally from Aomori, Japan, mezzo-soprano **Makiko Narumi** is currently a Young Artist at the Juilliard Opera Center, studying with Beverley Peck Johnson. A Vocal Fellow at the Tanglewood Music Center this summer, she sang the role of Mistress Quickly in this season's TMC production of Verdi's *Falstaff* under Seiji Ozawa. Ms. Narumi recently performed Mahler's Symphony No. 8 with James Conlon at the Cincinnati May Festival. She has also been featured in performances of Mahler's *Rückert Lieder*, Gluck's *Armide*, and Chabrier's *L'Etoile*; as Lucretia in Britten's *Rape of Lucretia*, as Agatha Liu in the world premiere of Bernard Rands's *Belladonna*, and as Flosshilde in *Götterdämmerung*. She has attended the Aspen Music Festival, where she worked with Julius Rudel, David Zinman, and James Conlon. She received her bachelor of music degree in music education from Iwate University, later earning a bachelor of arts in music and her master of music degree from Tokyo National University of Fine Arts and Music. Ms. Narumi is a year 2000 semi-finalist of the Metropolitan Opera National Council, second-prize winner of the Licia Albanese Puccini Foundation International Voice Competition, first-prize winner in the Juilliard Vocal Concerto Competition, and semi-finalist in the Hans Gavoa Opera Competition in Vienna. Upcoming engagements include the role of Arnalta in Monteverdi's *L'incoronazione di Poppea* with Stuttgart Opera, and the alto solos in Mahler's Symphony No. 2 in Louisiana and Beethoven's Ninth Symphony in Amsterdam.

AARON COPLAND, Four Motets

I. Help Us, O Lord

Help us, help us O Lord. For with Thee is the fount of life. In Thy light shall we see light. Let us march and try our ways. Turn to God. For with Thee is fount of life. In Thy light shall we see light. It is good that man should wait. It is good that man should hope, hope for the salvation of the Lord. Help us, help us O Lord. Ah!

II. Thou, O Jehovah, Abideth Forever

Thou, O Jehovah, abideth forever. God reigneth over all men and nations. His throne doth last and doth guide all the ages. Wherefore willst Thou forsake us ever? When then willst Thou forget us never? Thou, O Jehovah, abideth forever, and all the length of our days will ever be our Savior. When then willst Thou forget us never? Thou, O Jehovah, abideth forever.

III. Have Mercy on Us, O My Lord

Have mercy on us, O my Lord. Be not far from us. O my God. Give ear unto our humble prayer. Attend and judge us in Thy might. Uphold us with Thy guiding hand. Restore to us Thy kindly light. Have mercy on us, O my Lord. Be not far from us, O my God. O my heart is sorely pained. Cast me not away from Thee. Then we shall trust in Thee, then we will bear our place. Have mercy on us, O my Lord. Be not far from us, O my God.

IV. Sing Ye Praises to Our King

Sing ye praises to our King. Sing ye praises to our King and Ruler. Come and hear all ye men. Come and hear my praises. He doth bless all the earth, bringeth peace and comfort. Shout unto God all ye men. Shout unto God all your praises. Sing ye praises to our King. O sing ye praises. Come and praise Him all ye men. Shout and praise Him all ye men. He doth bless all the earth, bringeth peace to all men.



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ELLIOTT CARTER, "Emblems"

(Text by Allen Tate)

I.

Maryland Virginia Caroline
Clay valleys rocky hills old fields of pine unspeakable.
Virginia Caroline pent images in sleep unspeakable.
And deep out of that source of time my farthest blood
Runs strangely to this day unkempt the fathers waste in solitude.
Unkempt the fathers waste in solitude under hills of clay
Far from their woe fled to its thither side to a river in an alien house
I will stay yet find their breath to be all that my stars betide.
There sometime to abide, took wife and child with me.
Maryland Virginia.

II.

When it's all over and the blood runs out,
Do not bury this man by the far river (where never stood his fathers)
When it is all over and the blood runs out.
Do not bury this man by the far river flowing,
Flowing to the west.
But take him east where life began,
O my brothers, my brothers.
There is rest in the depths of an eastward river that I can understand;
Only do not think the truth we hold I hold slighter
For this lonely reservation of the heart,
Men cannot live forever, but they must die forever.
So take this body, at sunset, to the great stream whose pulses start in the blue hills,
And let these ashes drift from the long bridge, that deep and populous grave,
Whose heart with memory shakes.
By the great river the forefathers to beguile them, being inconceivably young,
Carved out deep hollows of memory on a river isle
A shout in the hollows where the forefathers lay down,
Shout in the hollows where the forefathers without beards
Their eyes bright and long lay down at sunset,
Lay down at sunset by the green river in the tall willows amid bird song.

III.

By the great river the forefathers to beguile them, being inconceivably young,
Carved out deep hollows of memory on a river isle
And the long sleep by the cool river they've slept full and long,
Till now the air waits twilit for their echo,
Waits twilit for their echo,
The burning shiver of August strikes like a hawk the crouching hare.



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SIBELIUS — Violin Concerto in D minor, Opus 47
Allegro moderato
Adagio di molto
Allegro ma non troppo

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INTERMISSION

MAHLER — Symphony No. 1 in D
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[Solemn and measured, without dragging]
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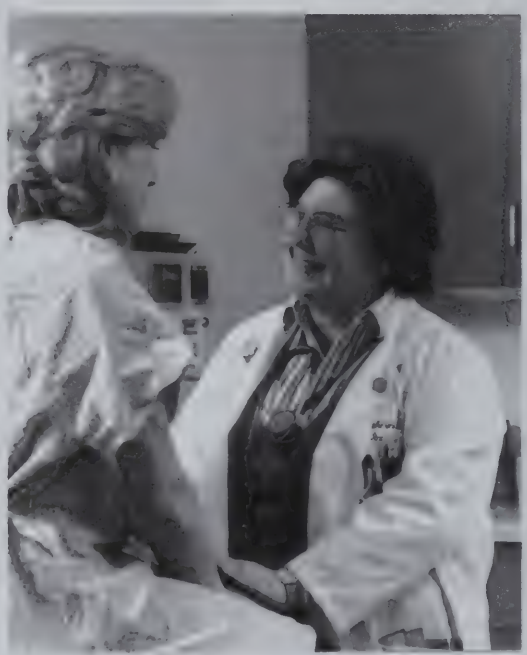
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NOTES ON THE PROGRAM

JEAN SIBELIUS (1865-1957)

Violin Concerto in D minor, Opus 47

First performance of original version: February 8, 1904, Helsinki, Sibelius cond., Viktor Nováček, violin; of revised version: October 19, 1905, Berlin, Richard Strauss cond., Karl Halir, violin
First BSO performances: April 1907, Karl Muck, cond., Maud Powell, violin
First Tanglewood performance: August 5, 1960, Charles Munch cond., Ruggiero Ricci, violin
Most recent Tanglewood performance: July 28, 1996, Hugh Wolff cond., Itzhak Perlman, violin

GUSTAV MAHLER (1860-1911)

Symphony No. 1 in D

First performance of original five-movement version: November 20, 1889, Budapest Philharmonic, Mahler cond.; of final, four-movement version: December 16, 1909, New York Philharmonic, Mahler cond.
First BSO performances: November 1923, Pierre Monteux cond.
First Tanglewood performance: July 29, 1956, Richard Burgin cond.
Most recent Tanglewood performance: July 19, 1996, James Conlon cond.

Mahler, Sibelius, and the Forces of Nature

The annals of music criticism are littered with bad opening-night reviews of pieces that went on to enjoy a long life in the concert hall. Two such pieces are Gustav Mahler's Symphony No. 1 in D major and the Violin Concerto in D minor of Jean Sibelius. Conceived within fifteen years of one another—Mahler's symphony early in 1888, and Sibelius's concerto in 1902-03—both works occupy analogous positions in the respective outputs of their composers. With his First Symphony, Mahler entered the ranks of the great composers of orchestral music, while Sibelius's concerto followed directly on the recognition he had won with *Finlandia* and the Second Symphony.

In conversation with his good friend, the Viennese violinist Natalie Bauer-Lechner, Mahler recalled the less than enthusiastic response to the premiere of his First Symphony on November 20, 1889, in Budapest: "My friends bashfully avoided me afterwards; nobody dared talk to me about the performance, or my work, and I went around like an invalid or an outcast." The symphony fared little better in Hamburg (1893), or in Weimar (1894), where, again to Mahler, "opinions clashed in an amusing way in the streets and in the salons." At least some of the fuss stemmed from the explanatory program that first appeared in the concert notes for the Hamburg performance. Branded by Mahler's detractors as "confused and unintelligible," it included the following designations:

Titan, A Tone Poem in Symphonic Form

Part I: *From the Days of Youth: Flower-, Fruit-, and Thornpieces*
i. Springtime and no end (Introduction & Allegro comodo)
ii. *Blumine* (Andante)
iii. With full sails (Scherzo)

Part II: *Commedia humana*
iv. The Hunter's Burial Procession, a Funeral March in Callot's Manner…
v. *Dall'Inferno al Paradiso*

Those who know Mahler's symphony only in its definitive form will be surprised to discover that it originally had an "extra" movement, a brief pastoral interlude entitled *Blumine*, adapted from the incidental music Mahler had written in 1884 for a play

called *The Trumpeter of Sakkingen*. Yet in order to grasp the sense of Mahler's program, one needs to have an encyclopedia of world literature readily at hand. While the references to the *Inferno* and *Paradiso* of Dante's *Divine Comedy*—and to the novels of Balzac's Dante-inspired *Human Comedy*—are straightforward enough, several other entries in the program are rather abstruse. The title of what was originally the fourth movement, for instance, makes a triple reference: to a woodcut by Moritz von Schwind, to the seventeenth-century graphic artist Jacques Callot, and to the essays and tales published as *Fantasiestücke in Callots Manier* by the nineteenth-century German writer and composer E.T.A. Hoffmann. Contrary to what we might expect, Mahler's title for the work as a whole (*Titan*) does not refer to the mythological race of giants, but rather to a four-volume novel by the idiosyncratic German writer Johann Paul Friedrich Richter, better known by his pen name, Jean Paul. In serving up these extravagant allusions, Mahler seems to have been following in the footsteps of Robert Schumann, another avid reader of E.T.A. Hoffmann and Jean Paul.



The mixed reactions to the first performance of Sibelius's Violin Concerto on February 8, 1904, arose from altogether different factors. Part of the problem lay with the soloist, Viktor Nováček, a respected teacher at the Helsinki Music Institute who was



"The Hunter's Funeral," a woodcut after the drawing that inspired Mahler's original fourth movement



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unfortunately no longer in his prime as a player. Karl Flodin, then Finland's foremost music critic, delivered a scathing review: "Nováček's playing offered a mass of joyless things. Often he produced terrible sounds, making so great a cacaphony that it was impossible to fathom the composer's meaning." Even after hearing renditions of the concerto by more capable violinists, Flodin remained unconditionally negative. Sibelius's Violin Concerto, he wrote a few years after the premiere, "is much too complicated, too restless, too gray, too rhapsodic...and overly laden with all kinds of technical and rhythmic difficulties." Whether or not the concerto is "overly laden" with difficulties is a matter of opinion. That the solo part is extremely challenging to play, however, is beyond dispute, employing as it does the entire spectrum of virtuoso violin techniques, from the catapulting arpeggios, ricochet bowings, and treacherous octaves of the first movement, to the rapid runs in thirds, emphatic triple-stopping, and artificial harmonics of the finale.

Both Mahler and Sibelius took to heart some of the criticisms that were leveled at their respective works. Having already made the orchestration of his symphony "more slender and transparent" for the 1893 Hamburg performance, Mahler subsequently dropped the *Blumine* movement, withdrew the program, and changed the title to the generic "Symphony in D major" when the piece was given in Berlin in March 1896. While revising his Violin Concerto about a year after its premiere, Sibelius also lightened the instrumentation and, perhaps as a concession to Flodin and other critics, deleted a fair amount of pyrotechnical material from the solo part in the first and last movements. The most telling of the cuts affected the opening Allegro moderato, which originally included a second cadenza in the polyphonic style of a Bach unaccompanied violin sonata.

Just as the most independent, strong-willed composers may prove receptive to criticism, so too are the most original artists bound in varying degrees by the traditions established by their predecessors. While Mahler's First Symphony is indebted to Beethovenian paradigms, it betrays an even closer affinity with other models. Perhaps the most remarkable aspect of the work is its dependence on Mahler's earlier efforts as a song composer. The entire quick section of the first movement, for example, is a kind of free fantasy on "Ging heut morgen über's Feld," the second song of Mahler's *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*). A tranquil, folk-like melody from the final song of the same cycle, "Die zwei blauen Augen," occupies the middle section of the third movement, providing an expressive foil to the framing music of the funeral procession, itself an eerie, minor-mode variant of the children's round "*Frère Jacques*," first played by a solo double bass. With this merger of vocal and instrumental genres, Mahler was following a path already cleared by Schubert, who attempted something similar in a number of his later works.

Another remarkable stroke occurs about midway through the finale of Mahler's symphony. As if to affirm the ascent of the work's "hero" from *inferno* to *paradiso*, Mahler unleashes the full power of the brass section with a fanfare that modulates abruptly from C to D major, capping off the arrival in the new key with a majestic chorale. "If there is anything great about the whole symphony," Mahler proudly maintained, "then it is this passage, which, I am convinced, has no equal." Although this moment of "breakthrough" may have no equal, it is hardly without precedent. In fact, Mahler took his fanfare theme almost note-for-note from the finale of Schumann's *Rhenish* Symphony.

If Schubert and Schumann had an important impact on Mahler's symphonic thinking, then Mendelssohn was a key source of inspiration for Sibelius's approach to the concerto. Originally hoping for a career as a violinist, the young Sibelius had even performed the first movement of Mendelssohn's concerto with a student orchestra in Berlin. Although none of the principal melodic ideas in Sibelius's concerto bears even a remote



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resemblance to those in Mendelssohn's, the influence of the earlier work is unmistakable, especially in the first movement of the later one. Sibelius's introduction of the soloist straightaway over an undulating figure in the strings, and his placement of the cadenza in the middle, as opposed to the end of the movement, are only two of many strategies culled from Mendelssohn's concerto.



So far as Sibelius's style in general is concerned, the influence of specifically Scandinavian traditions should also be taken into account. Although Sibelius did not go in for exact quotation of traditional melodies in his music, his larger symphonic works are richly imbued with the spirit of folkish idioms. In the Violin Concerto, this spirit is evident in the alternately lyrical and driving orchestral interludes of the opening movement, the broadly expressive main theme of the second movement, and both themes of the finale, the first of which was famously described by Donald Tovey as a "polonaise for polar bears."

Folk elements also play an important role in the central movements of Mahler's First Symphony. The principal idea of the scherzo, for example, is a foot-stomping Ländler, the peasant counterpart to the waltz. Mahler's imitations of folk music take an ironic, even macabre turn in the slow movement, especially when the somber atmosphere of the funeral procession is rudely disrupted by a jaunty band tune, colorfully scored for winds and trumpet, and accompanied by cymbal, bass drum, and strings playing *col legno* (with the wood of the bow). As Mahler told Bauer-Lechner, this passage was intended to represent "the roughness, gaiety, and banality" of the "trivial world," while its later recurrence in combination with the funeral march should "pierce directly to the bone."

The musical worlds of Mahler and Sibelius intersected at another, and even more fundamental level in their profound awareness of the sights and sounds of nature. "The artist," Mahler once said, "draws all his material from the surrounding world," and without a doubt, one of his most memorable evocations of the surrounding world comes at the very opening of the First Symphony. Designated "*Wie ein Naturlaut*" ("Like a sound of nature"), this music evokes an impressionistic landscape whose elements include ethereal harmonics in the strings, mysterious responses from the winds, distant brass fanfares, and echoing cuckoo calls. The result, to quote Mahler's program, is a stunning portrayal of "the awakening of nature from a long winter's sleep." Likewise, it is not dif-

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ficult to locate the "Nordic winter landscapes" that one critic alluded to in an early review of Sibelius's Violin Concerto. The work opens with an intimation of just such a scene, its reflective mood suggesting that, for Sibelius, nature was a site of mystery, awe, and wonder. The orchestral introduction to the second movement—a series of plaintive duos for clarinets and oboes—conveys a similar impression.

Although Mahler and Sibelius shared an intense sensitivity to nature, they responded to it quite differently. A visit to Niagara Falls led Mahler to conclude that "a finished work of art is always superior to mere natural beauty." But when Sibelius viewed the same natural wonder during a trip to the United States in 1914, he remarked, in contrast: "Of all the things I have ever seen, this comes closest to being a religious experience, closer in fact than music." Other differences in outlook surfaced on the only occasion when the two composers met, in late October 1907, during Mahler's visit to Helsinki to conduct its Philharmonic Orchestra in a Beethoven-Wagner program. On the morning of the concert, he chatted for several hours with Sibelius, describing him in a letter to Alma (Mahler's wife) as "a particularly sympathetic person—like all Finns." While their meeting was cordial enough, they reached an impasse when the discussion turned to symphonic music. Responding to Sibelius's claim that the essence of the genre lay in its "profound logic," Mahler exclaimed: "No! The symphony must be like the

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world. It must be all-embracing."

Fate prevented the composers' paths from crossing a second time. In March 1911, several years after their conversation in Helsinki, Mahler was scheduled to conduct Sibelius's Violin Concerto on a program of the New York Philharmonic Society devoted to the music of "national geniuses." Forced to cancel due to his rapidly worsening heart condition, Mahler passed the baton to Theodore Spiering, an old friend of Sibelius's from their student days in Berlin. Within two months, Mahler was dead.

—John Daverio

John Daverio is a Professor in the Department of Musicology at Boston University. He is the author of *Robert Schumann: Herald of a "New Poetic Age," Nineteenth-Century Music and the German Romantic Ideology*, and a variety of articles on the music of Schumann, Brahms, and Wagner. He has lectured widely on these topics in the United States and abroad and has also provided liner notes for numerous compact discs. He is also active as a violinist, in which guise he focuses on music of the twentieth century. He is currently writing a new book, *Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms*, for Oxford University Press.

GUEST ARTISTS

Rafael Frühbeck de Burgos



Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated *summa cum laude* and was awarded the Richard Strauss Prize. Mr. Frühbeck de Burgos is general music director of the Rundfunkorchester Berlin; he was formerly music director of the Deutsche Oper Berlin and of the Vienna Symphony. He has also served as principal guest conductor of the National Symphony Orchestra in Washington, D.C., and as music director of the Bilbao Orchestra, the National Symphony Orchestra of Spain (based in Madrid) for sixteen years, the Düsseldorfer Symphoniker, and the Montreal Symphony. For many seasons, he was also principal guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo. Since his North American debut with the Philadelphia Orchestra, Rafael Frühbeck de Burgos has conducted virtually all the major orchestras in the United States and Canada. He is a regular guest conductor of most of the major European ensembles, including all the London orchestras, the Berlin, Munich, and Hamburg philharmonic orchestras, the German radio orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras. Mr. Frühbeck de Burgos has made extensive tours with such ensembles as the Philharmonia of London (to Japan, Israel, France, Belgium, Spain, and Switzerland), the London Symphony Orchestra (to Italy), the National Orchestra of Madrid (to Germany, Italy, France, Japan, and Hong Kong), and the Swedish Radio Orchestra (to Germany, Austria, Switzerland, and East Germany). In the 1991-92, 1994-95, and 1996-97 seasons, he toured North America with the Vienna Symphony. In 1992-93 he led the Spanish National Orchestra on a tour of the United States. During the 1997-98 season he returned to the United States to conduct the Philadelphia Orchestra, the National Symphony, and the Cincinnati Symphony Orchestra. Mr. Frühbeck de Burgos has recorded extensively for EMI, Decca, Deutsche Grammophon, Spanish Columbia, and ORFEC. Several of his recordings are considered to be classics, including his interpretations of Mendelssohn's *Elijah* and *St. Paul*, Mozart's *Requiem*, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla, including *Atlantida* and *La vida breve*. Rafael Frühbeck de Burgos made his Boston Symphony debut in January and February 1971 with a program of Falla, Schumann, and Ravel. This week's Tanglewood concerts mark his first return to the BSO podium since that occasion.

Joshua Bell



The American violinist Joshua Bell came to national attention at age fourteen as winner of the *Seventeen* Magazine/General Motors competition. He made his Philadelphia Orchestra debut that same year, followed by his Carnegie Hall debut, an Avery Fisher Career Grant, and an exclusive recording contract. He has since earned a reputation as a dedicated musician who successfully bridged the gap from child prodigy to mature artist. Born in Bloomington, Indiana, Joshua Bell received his first violin at age five. At twelve he met renowned violinist Josef Gingold, who became his teacher and mentor. In 1981, Mr. Bell made his acclaimed debut with Riccardo Muti and the Philadelphia Orchestra. He has since performed with most of the world's leading orchestras. Joshua Bell's 1999-2000 season began in Australia with the Sydney and West Australian symphony orchestras. He appeared at the Mostly Mozart Festival in New York with the Camerata Academica Salzburg and performed at the Ravinia and Tanglewood festivals, in addition to a Proms concert at London's Royal Albert Hall. Mr. Bell recently renewed his collaboration with bassist and composer Edgar Meyer. The two formed a quartet with bluegrass musicians Sam Bush and Mike Marshall and have performed a fusion of classical and bluegrass at the Aspen Music Festival, Indiana University, and the Chamber Music Society of Lincoln Center. Their Sony Classical recording, "Short Trip Home," was released in 1999 to coincide with a fifteen-city tour. Joshua Bell's orchestral engagements in 1999-2000 included appearances with orchestras in Chicago, Atlanta, San Francisco, Indianapolis, and New Jersey, the National Symphony, the Orchestra of St. Luke's, Cologne Chamber Orchestra, Trieste Orchestra, London's Philharmonic and Philharmonia, Munich's Bavarian Radio Symphony, the NDR Symphony Orchestra Hamburg, Berlin Symphony, Strasbourg Philharmonic, and Orchestra Sinfonica di Milano. In addition, he played and conducted the Beethoven Violin Concerto with the Norwegian Chamber Orchestra and gave recitals



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throughout North America and Europe with pianists Frederic Chiu, Simon Mulligan, and Stephen Hough. Since 1997 Joshua Bell has given a series of chamber music concerts at London's Wigmore Hall with such musicians as cellist Steven Isserlis, clarinetist Michael Collins, pianist Alexander Lonquich, and the Vellinger String Quartet. He collaborates regularly with Pamela Frank, Zoltán Kocsis, Olli Mustonen, Jon Kimura Parker, Jean-Yves Thibaudet, Tabea Zimmermann, and the Orion String Quartet. Mr. Bell was recently involved in the production of *The Red Violin*, which was released in June 1999 and features John Corigliano's Oscar-winning score. Mr. Bell served as artistic adviser, body double, and the performer responsible for all violin sound. He gave the premiere performances of Corigliano's *Red Violin Chaconne* with the San Francisco Symphony and Boston Symphony Orchestra and also premiered the *Suite from the Red Violin* with Jonathan Sheffer and the Eos Orchestra. Mr. Bell has also recently premiered two works written for him, Nicholas Maw's Violin Concerto and Aaron Jay Kernis's *Air* for violin and piano. He has composed his own cadenzas for most of the major violin concertos. Joshua Bell is an exclusive Sony Classical artist. His discs for that label include three Grammy nominees: "Gershwin Fantasy" with John Williams and the London Symphony Orchestra, the *Red Violin* soundtrack, and "Short Trip Home." Recent releases include the Sibelius and Goldmark concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic, and the Nicholas Maw Violin Concerto with Roger Norrington and the London Philharmonic. His Barber and Walton concerto disc on London/Decca received a Grammy nomination and *Gramophone* Magazine's Award for "Best Concerto Recording" in 1998. One of the first classical musicians to be the focus of a music video, Joshua Bell has also been featured on numerous television programs, including "The Tonight Show" with Johnny Carson, A&E's "Biography," PBS's "Evening at Pops," and "Live from Lincoln Center." Featured on many radio programs and in a variety of magazines, he is also the subject of a March 1995 documentary film presented on BBC's "Omnibus" and recently broadcast on Bravo. Joshua Bell holds an Artist Diploma from Indiana University. Since 1998, he has given master classes at London's Royal Academy of Music. He plays an Antonio Stradivari violin dated 1732, known as the "Tom Taylor." Joshua Bell has appeared regularly with the Boston Symphony Orchestra since his Tanglewood debut in July 1989, most recently at Tanglewood last summer.

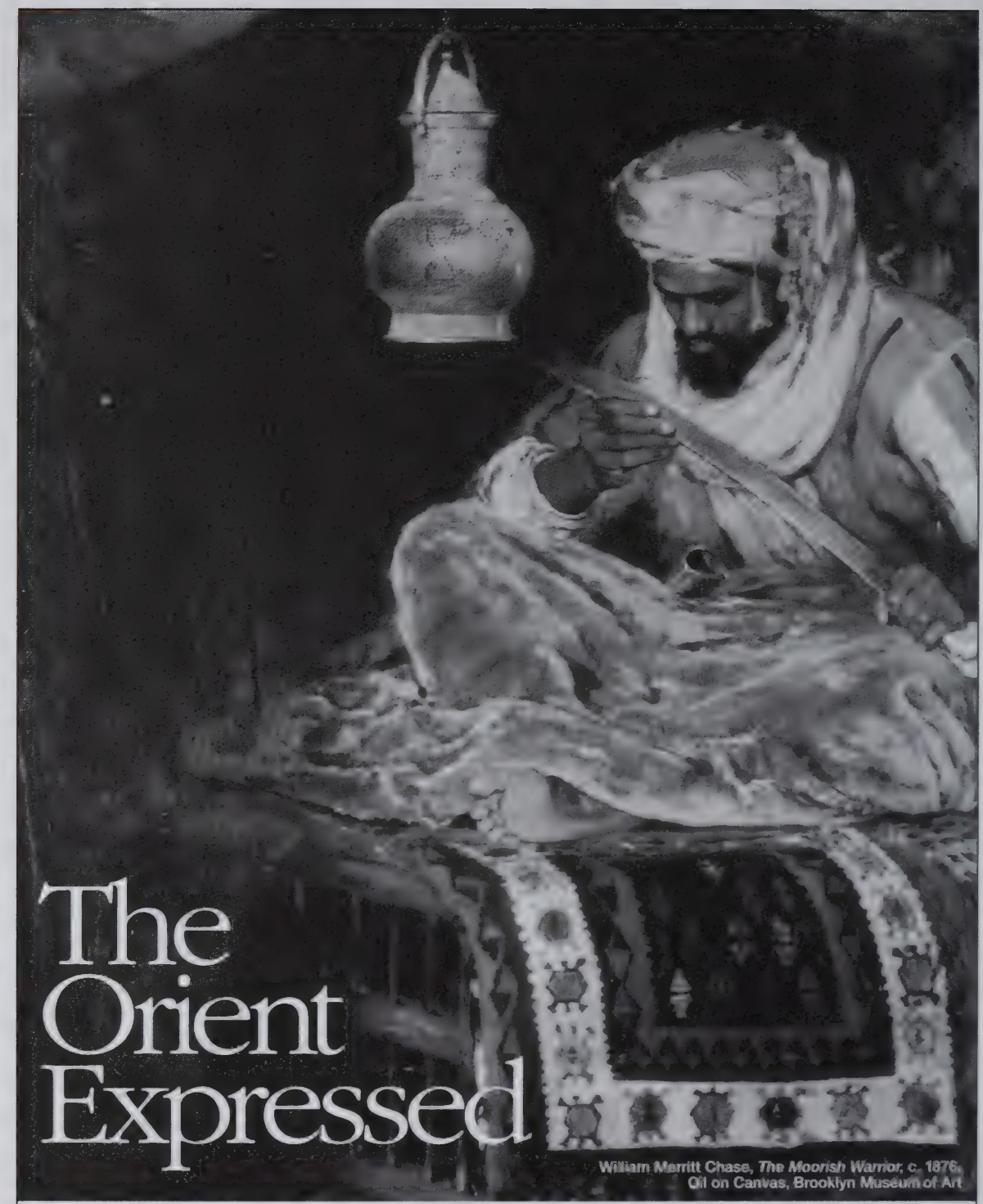






THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.



William Merritt Chase, *The Moorish Warrior*, c. 1876,
Oil on Canvas, Brooklyn Museum of Art

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ANDRÉ PREVIN conducting

ALL-STRAUSS PROGRAM

Horn Concerto No. 1 in E-flat, Opus 11
Allegro
Andante
Allegro

JAMES SOMMERVILLE

Four Last Songs
Frühling [Spring]
September [September]
Beim Schlafengehen [Upon Going to Sleep]
Im Abendrot [In Evening's Glow]

DAME FELICITY LOTT, soprano

Texts and translations begin on page 28.

INTERMISSION

Symphonia domestica, Opus 53

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

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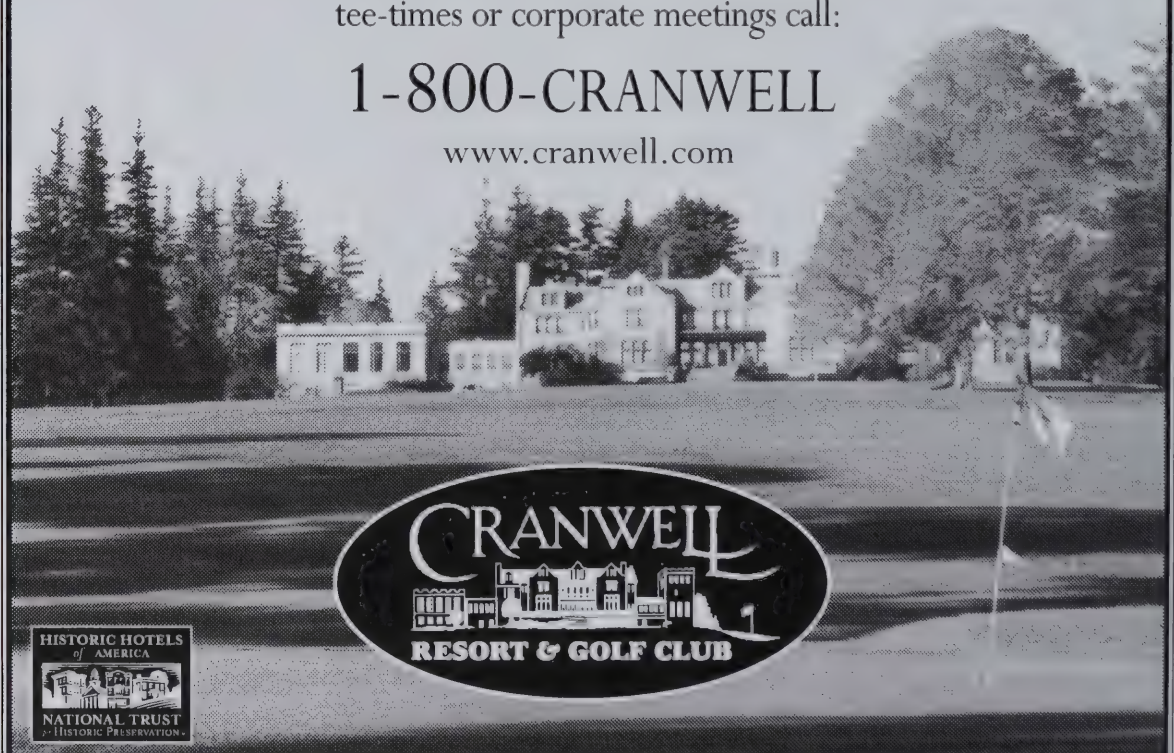


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NOTES ON THE PROGRAM

RICHARD STRAUSS (1864-1949)

Horn Concerto No. 1 in E-flat, Opus 11

First public performance (the work was composed in 1882): March 14, 1885, Meiningen Court Orchestra, Hans von Bülow cond., Gustav Leinhos, horn

Only previous BSO performance (also the only previous Tanglewood performance): July 21, 1984, Kurt Masur cond., Charles Kavalovski, horn

Four Last Songs

First performance: May 22, 1950, Philharmonia Orchestra, London, Wilhelm Furtwängler cond., Kirsten Flagstad, soprano

First Tanglewood performance: August 24, 1979, New York Philharmonic, Zubin Mehta cond., Montserrat Caballé soprano, while the BSO was on tour in Europe

First BSO performance (the BSO's only previous Tanglewood performance; also the most recent Tanglewood performance): July 8, 1983, Seiji Ozawa cond., Leontyne Price, soprano

Most recent BSO performances: March 1993, Leonard Slatkin cond., Helen Donath, soprano

***Symphonia domestica*, Opus 53**

First performance: March 21, 1904, in Carnegie Hall, New York, Strauss cond., at the last of four concerts of his own music

First BSO performances: February 1907, Karl Muck cond.

Most recent BSO performances: March 2000, André Previn cond.

This is the first Tanglewood performance.

One way to think of this program—a little fanciful, but not outrageously so—is as Three Chapters from the Private Life of Richard Strauss. He was eighteen when he wrote the first of his two horn concertos (and seventy-eight when he penned its successor), but in a way we can go back further than that. At least I have always imagined that for the infant Strauss, diapered, swaddled, and secure, the most persistent feature of the aural décor in his parents' comfortable and overstuffed apartment at the corner of Sonnenstrasse and Schwanthalerstrasse in Munich would have been the sound of his father practicing the French horn.

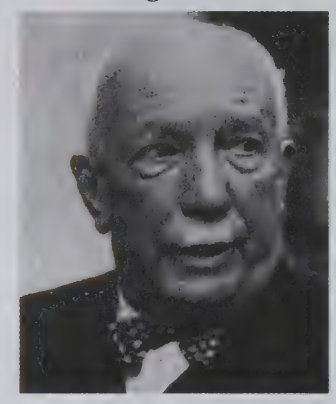
Franz Joseph Strauss was principal horn of the Munich Court Orchestra for forty-nine years, a player of formidable technique and stamina, universally admired as an inspired artist with impeccable taste, and an irascible, difficult man. Richard's love for the horn, evident across more than six decades in his tone poems, including the *Symphonia domestica,* his operas, and all the way to the Four Last Songs, was an important part of his patrimony. Franz Strauss never played his son's concerto in public, but he read it at home several times with the composer at the piano, never neglecting to complain that there were too many high notes.



Youthful though it is, this concerto is charming and totally sure-footed. It is cast in the traditional three movements: an Allegro that begins with a rousing fanfare but which also finds room for memorable lyric melodies, a sweet and exquisitely scored Andante (this follows the Allegro without break), and a finale that alludes to hunting calls as well as asserting a close kinship to the first movement.

We move forward sixty-three years to the **Four Last Songs**. In 1947, when he made the first sketches for *Im Abendrot,* Strauss went to London, where Sir Thomas Beecham

had organized a festival of his music. At a press conference a young reporter asked the eighty-three-year-old composer about his plans for the future. "Oh," said Strauss, never one to waste words, "to die." Not quite two years later he realized that plan, remarking to his daughter-in-law that death was just the way he had composed it at twenty-five in his tone poem *Death and Transfiguration*. But first there was work to be done—the composition of a Duet-Concertino for clarinet, bassoon, and orchestra, and the writing of five songs.*



The world in which he had grown up and in whose artistic life he had played such a prominent part had collapsed about him. He was in poor health, tired, discouraged, but when he read *Im Abendrot* (*At Evening Glow*) by the Romantic poet von Eichendorff, he was deeply moved. Its description of an old couple who have, hand in hand, traversed sorrow and joy, and who are now looking at what is perhaps death, perfectly fit the Strausses' own situation in the fifty-fourth year of their marriage. To his Eichendorff song, which alludes softly to *Death and Transfiguration* in its last bars, he added three songs to verses by Hermann Hesse—no less inspired than *Im Abendrot,* particularly *Beim Schlafengehen* (*Upon Going to Sleep*), in which a poem of three stanzas becomes a song with four, the third, wordless one being sung by a solo violin. Pauline Strauss had been a renowned soprano in her youth, and the sound of the soprano voice was the one sound Richard loved even more than that of the French horn. Like Franz Strauss, the horn player, Pauline, the soprano, was difficult, but her husband loved her steadfastly and he said so in many of his compositions. All the lovely soprano lines he wrote are one unending love song to her, and *Im Abendrot*—but indeed the whole set of four songs—is the last of these love letters.

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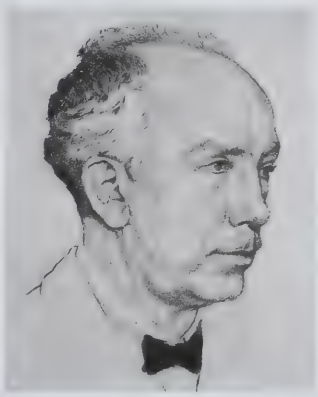
*Five? Yes: Strauss kept and orchestrated four songs, the ones now known as the Four Last (not his title of course), but sent a fifth, with piano accompaniment only, to Maria Jeritza, the Czech soprano who had sung so gloriously in many of his operas. Jeritza, who, concealed behind her married name, is also the dedicatee of *September*, kept that fifth song, *Malven* (*Mallows*), to herself, and it came to light only after her death in 1982.



Strauss with his wife Pauline and son Franz

Then to go back to 1903, the year of the ***Symphonia domestica***, is to go back to a world in which no one could imagine the devastation of two world wars, the horrors of the Nazi death camps and the gulags, and all the rest of what Richard Strauss would live to see. For that matter, no one could then foresee the musical shocks that lay ahead in the immediate future, Schoenberg's Five Pieces for Orchestra, *Erwartung*, and *Pierrot lunaire*, for example, and that ever-verdant poster-child of twentieth-century modernism, Stravinsky's *Rite of Spring*.

"I don't see why I shouldn't make a symphony about myself," Strauss once said. "I find myself just as interesting as Napoleon or Alexander." And indeed, the hero whose life is celebrated in *Ein Heldenleben* is Strauss, the principal character in his 1901 opera *Feuersnot* (*Fire-Famine*) is Strauss, the domesticity of the *Symphonia domestica* is that of the Strauss family, and in 1927 the opera *Intermezzo* would again expose home life *chez* Strauss, rough edges and all, to public scrutiny.



The *Symphonia domestica* gives us a series of cozy genre pictures—baby Franz in the bathtub, Mama and Papa making love, the alarm clock at seven, a rather disputatious breakfast, and the rest of it. Much like his slightly older contemporary Mahler in this respect, Strauss waffled when it came to the question of the centrality of the extra-musical program. He told Richard Aldrich of the *New York Times* that "he wishes [the *Domestica*] to be taken as music…not as the elaboration of the specific details of a scheme of things. [It] is sufficiently explained by its title, and is to be listened to as the symphonic development of its themes."

But Strauss could also be scornful about those who hailed the *Domestica* as symphony rather than as tone-painting: "When it occurs to you to conceal the poetic idea or merely to hint at it, isn't it wonderful to be celebrated as the penitent Prodigal Son returning to the bosom of uniquely beatific, soul-saving absolute music," he wrote to the art historian and music critic Oscar Bie. "By the way, do you happen to know what absolute music is? I don't."

But the voice of old Franz Strauss, who was dead set against the world of Liszt and Wagner and tone poems, would not be stilled—never, not even when the young composer had become middle-aged, then old, and had traveled the whole route from radical to reactionary—and the score of the *Domestica,* in which the beginnings of Scherzo, Adagio, and Finale are explicitly marked, but which lacks almost all verbal certification of "the poetic content," shows how real was Strauss's concern with writing music "to be taken as music." One passage is marked "Wiegenlied" ("Cradle Song"), and earlier, the aunts admiring the new baby say "*Ganz der Papa!*" and "*Ganz die Mama!*" ("Just like….). Those words are actually written into the trumpet and trombone parts. Were there once more such indications? Did he simply forget to erase these?

"Is it so long that you need 200 pages of score paper?" asked the composer's worried father. "You know, you really shouldn't make that much noise in your own home!" No question, the scoring is lavish. No question either, the sound is fantastic, not only when it is loud at the double climax of the rapturous love scene and at the height of the breakfast fugue, but also in quiet moments of wonderful coloristic subtlety.

Probably nothing can be done about the listener who is offended on principle by the translation into an enormous and expensive symphonic edifice of the details of a day in a villa in the Berlin suburb of Charlottenburg, or by the assumption that Dr. Richard Strauss, *paterfamilias* with consort and issue, is quite as interesting as Napoleon, Alexander, Don Juan, Macbeth, Till Eulenspiegel, and Nietzsche's Zarathustra. (Today there

are probably far fewer people likely to be thus offended than there were even twenty years ago.) Nonetheless, Strauss's assumption that such a thing could and should be done led him to a joyous explosion of compositional and orchestral virtuosity, observation, humor, tenderness, and high spirits—something to bring the house down.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979 and then program annotator for the San Francisco Symphony and, later, the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*), including many written originally for the BSO.

Vier letzte Lieder

Frühling
In dämmrigen Grüften
Träumte ich lang
Von deinem Bäumen und blauen Lüften,
Von deinem Duft und Vogelsang.

Nun liegst du erschlossen
In Gleis und Zier,
Von Licht übergossen
Wie ein Wunder vor mir.

Du kennst mich wieder,
Du lockst mich zart,
Es zittert durch all meine Glieder
Deine selige Gegenwart!

—Hermann Hesse

September
Der Garten trauert,
Kühl sinkt in die Blumen der Regen.
Der Sommer schauert
Still seinem Ende entgegen.

Golden tropft Blatt um Blatt
Nieder vom hohen Akazienbaum.
Sommer lächelt erstaunt und matt
In den sterbenden Gartentraum.

Lange noch bei den Rosen
Bleibt er stehn, sehnt sich nach Ruh.
Langsam tut er die
Müdgeword'nen Augen zu.

—Hermann Hesse

Four Last Songs

Spring
In dusk-dim vaults
I've long dreamed
of your trees and blue skies,
of your fragrance and bird-song.

Now you lie disclosed,
glittering, adorned,
bathed in light
like a miracle before me.

You know me once again,
you beckon to me tenderly,
your blessed presence
sets all my limbs trembling!

September
The garden mourns,
the cooling rain falls upon the flowers.
The summer shudders,
silently facing his end.

Leaf after golden leaf drops down
from the high acacia tree.
Summer, surprised and weak,
smiles at the fading garden-dream.

Yet he lingers still,
among the roses, yearning for rest.
Slowly he closes
his wearied eyes.

Beim Schlafengehen
Nun der Tag mich müd gemacht,
Soll mein sehnliches Verlangen
Freundlich die gestirnte Nacht
Wie ein müdes Kind empfangen.

Hände, lasst von allem Tun,
Stirn vergiss du alles Denken,
Alle meine Sinne nun
Wollen sich in Schlummer senken.

Und die Seele unbewacht,
Will in freien Flügen schweben,
Um im Zauberkreis der Nacht
Tief und tausendfach zu leben.

—Hermann Hesse

Upon Going to Sleep
Now the day has made me weary:
let the starry night gather up
my ardent longings, lovingly,
as it would a tired child.

Hands, leave off all your toil,
mind, put aside all your thoughts:
all my senses long
to settle, now, into slumber.

And the soul, unencumbered,
wants to soar in free flight
into night's magic realm,
to live deeply, a thousandfold.

Im Abendrot
Wir sind durch Not und Freude
Gegangen Hand in Hand:
Vom Wandern ruhen wir
Nun überm stillen Land.

Rings sich die Täler neigen,
Es dunkelt schon die Luft,
Zwei Lerchen nur noch steigen
Nachträumend in den Duft.

Tritt her und lass sie schwirren,
Bald ist es Schlafenszeit,
Dass wir uns nicht verirren
In dieser Einsamkeit.

O weiter, stiller Friede!
So tief im Abendrot.
Wie sind wir wandermüde—
Ist dies etwa der Tod?

—Josef von Eichendorff

In Evening's Glow
Through pain and joy
we've traveled hand in hand;
let's rest from wandering, now,
above the quiet land.

Around us the valleys are waning,
already the sky is darkening,
yet, still, two larks, dream-seeking,
soar upward into the air.

Step close and let them fly,
it's nearly time for sleep:
lest we lose our way
in this solitude.

O spacious, silent peace,
so deep in evening's glow!
How travel-weary we are—
Could this perhaps be death?

—translations by Marc Mandel

German texts set to music by Richard Strauss copyright Boosey & Hawkes, Inc., ©1950, renewed 1977.

ARTISTS

André Previn



The conductor-composer-pianist André Previn is one of America's best-known musicians. In 1998-99 his first opera, *A Streetcar Named Desire*, written on commission from the San Francisco Opera and based on the Tennessee Williams play, had its premiere with that company under the composer's baton, with Renée Fleming as Blanche Dubois. The opera was subsequently telecast on the PBS series "Great Performances" and released on compact disc by Deutsche Grammophon. In the 1998-99 season Mr. Previn was honored with Germany's Commander's Cross of the Order of Merit, a Kennedy Center Lifetime Achievement Award, and, for his recording of *Streetcar*, the Grand Prix du Disque. He was also named "Musician of the Year" by *Musical America*. Over the past twenty-five years Mr. Previn has held chief artistic posts with such

esteemed orchestras as the Los Angeles Philharmonic, the Pittsburgh Symphony, the Royal Philharmonic, the London Symphony Orchestra (of which he was named conductor laureate in 1993), and the Houston Symphony, also touring with them worldwide. In 1999-2000, Mr. Previn led subscription concerts with the Boston Symphony, New York Philharmonic, Pittsburgh Symphony, Vienna Philharmonic, and London Symphony, as well as concerts in Cologne and Tokyo. He also toured with Anne-Sophie Mutter and the Curtis Institute Orchestra on a seventeen-concert European tour, and conducted the Curtis Institute's 75th-anniversary concert at Carnegie Hall. In January 2000 Mr. Previn was honored by the Mozarteum in Salzburg with a Previn Festival including a recital with soprano Barbara Bonney, chamber music with members of the Vienna Philharmonic, and a Vienna Philharmonic concert including the world premiere of his latest orchestral work, *Diversions*, commissioned by the Mozarteum for that occasion. In May 2000 he appeared in recital with Renée Fleming at Lincoln Center and conducted the Vienna Philharmonic on tour in Europe. As a composer, Mr. Previn is published exclusively by G. Schirmer, Inc. He has recently been commissioned by Carnegie Hall to write a work for the Emerson String Quartet and Barbara Bonney. Currently at work on his second opera (based on the Alessandro Baricco novel *Silk*), he has recently written two new song cycles for Renée Fleming, a violin work for Anne-Sophie Mutter, and a bassoon sonata. Earlier compositions include a piano sonata for Vladimir Ashkenazy, a violin sonata for Young-Uck Kim, a cello sonata for Yo-Yo Ma, songs for Janet Baker, Barbara Bonney, and Sylvia McNair, and, in collaboration with Tom Stoppard, a music drama for the London Symphony, *Every Good Boy Deserves Favour*. Mr. Previn's discography encompasses more than forty years of recordings for all the major labels. As a pianist he enjoys performing and recording song recitals, chamber music, and jazz. Mr. Previn also performs and teaches annually at the Curtis Institute of Music and at the Tanglewood Music Center, where he works with the student orchestras, conductors, and composers, and enjoys coaching chamber music. In 1991 Doubleday released Mr. Previn's memoir, *No Minor Chords–My Early Days in Hollywood*, chronicling his years as composer, arranger, and orchestrator at the MGM Studios. In 1996 he was awarded a knighthood (KBE) by Her Majesty Queen Elizabeth II. Mr. Previn has appeared regularly with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood since his Tanglewood debut in 1977. Earlier this month he headlined an evening of jazz in Seiji Ozawa Hall and appeared with the BSO as both conductor and piano soloist for an all-Mozart program.

James Sommerville



James Sommerville joined the Boston Symphony Orchestra as principal horn in January 1998. After winning the highest prizes at the Munich International Competition, Concours de Toulon, and Canadian Broadcasting Corporation Young Performers Competition, and with the support of the CBC and generous grants from the Canada Council and the Macmillan Foundation, Mr. Sommerville embarked on a solo career that has brought critically acclaimed appearances with all the major Canadian orchestras, the radio orchestras of Bavaria and Berlin, and many others throughout North America and Europe. Engagements in 1999-2000 included solo appearances in Winnipeg, Vancouver, Toronto, and Chicago, and chamber music in Boston, Toronto, Quebec, Montreal, New Hampshire, and Colorado Springs. Mr. Sommerville's recording of the Mozart horn concertos with the CBC Vancouver Orchestra won the 1998 JUNO Award for Best Classical Recording in Canada. His CBC recordings of Britten's Serenade for Tenor, Horn, and Strings and *Canticle III* were also nominated for Junos in 1999 and 1997. Mr. Sommerville has recorded chamber music for the Deutsche Grammophon, Telarc, CBC, Summit, and Marquis labels. As a former member of the Montreal Symphony Orchestra, Toronto Symphony Orchestra, Symphony Nova Scotia, and as acting solo horn of the Chamber Orchestra of Europe from 1996 to 1998, he has toured and recorded extensively as an orchestral player. As a chamber musician, he is heard regularly on the CBC network, for which he has recorded all of the standard horn repertoire for broadcast. As principal horn of the Boston

Symphony, he is a member of the Boston Symphony Chamber Players. Mr. Sommerville has performed as guest artist and faculty member at many chamber music festivals, including the Vancouver Chamber Music Festival, Scotia Festival, Festival of the Sound, Domaine Forget, and the Banff International Festival of the Arts. He also devotes his talents to the performance of early music on period instruments, and, through the Canada Council and Ontario Arts Council, has commissioned many new works; most recently the Keith Bergs concerto for Horn and Brass Ensemble, recently released on the Opening Day record label with the Hannaford Street Band and Bramwell Tovey. Mr. Sommerville teaches at the New England Conservatory and at Boston University. This is his first appearance as a concerto soloist with the Boston Symphony Orchestra.

Dame Felicity Lott



Making her Tanglewood debut in this concert, Dame Felicity Lott made her Boston Symphony debut as soloist in Benjamin Britten's *Spring Symphony* in January 1999 with André Previn conducting. Felicity Lott was born and educated in Cheltenham and studied at the Royal Academy of Music. She has established a close relationship with the Royal Opera House, Covent Garden, where her roles have included Anne Trulove in Stravinsky's *The Rake's Progress*, Blanche in Poulenc's *Les Dialogues des Carmélites*, Ellen Orford in Britten's *Peter Grimes*, Eva in Wagner's *Die Meistersinger von Nürnberg*, Countess Almaviva in Mozart's *The Marriage of Figaro*, and the Marschallin. Her many roles at the Glyndebourne Festival have included Anne Trulove, Pamina in *The Magic Flute*, Donna Elvira in *Don Giovanni*, Countess Almaviva, Octavian in *Der Rosenkavalier*, Christine in Strauss's *Intermezzo*, Countess Madeleine in Strauss's *Capriccio*, and the title role in *Arabella*. Many of these performances were recorded for television. In Brussels she has sung the title role in Charpentier's *Louise*, the Marschallin in *Der Rosenkavalier*, and Countess Madeleine in *Capriccio*. In Paris she has sung Cleopatra in Handel's *Giulio Cesare*, Donna Elvira in *Don Giovanni*, Fiordiligi in Mozart's *Così fan tutte*, Countess Madeleine, and the Marschallin. She has also appeared as Countess Almaviva and Countess Madeleine with Chicago Lyric Opera, as Countess Madeleine at the Maggio Musicale in Florence, and as the Marschallin in San Francisco and at the Semper Opera, Dresden, where she has also sung the title role of Strauss's *Arabella*. With the Bavarian State Opera in Munich her roles have included Christine in *Intermezzo*, Countess Almaviva, Countess Madeleine, and the Marschallin. Felicity Lott made her Metropolitan Opera debut as the Marschallin with Carlos Kleiber conducting and has since returned to the Met as Countess Almaviva in *Le nozze de Figaro* led by James Levine. Her La Scala debut was as Arabella, under the direction of Wolfgang Sawallisch. With the Vienna State Opera she has sung Arabella, Countess Madeleine, and the Marschallin under Carlos Kleiber, repeating the latter role, which has also been televised and released on video, when the company traveled to Japan. As a concert artist, Felicity Lott sings with all the major orchestras and festivals throughout Europe, and appears regularly in the BBC Promenade Concerts. Recital engagements have taken her to the major European venues and festivals, as well as to Hong Kong, New York, and Sydney, Australia. Felicity Lott has recorded widely under such conductors as Solti, Haitink, Jansons, Marriner, Mackerras, and Järvi. Her love of the song repertoire is reflected in her extensive recordings of Wolf, Schubert, Schumann, Strauss, and the masters of French *mélodies*. She has recently recorded Fiordiligi in *Così fan tutte* and Donna Elvira in *Don Giovanni* for Telarc, the Governess in Britten's *The Turn of the Screw* for Collins Classics, and the title role in *Die lustige Witwe* for EMI. Felicity Lott has been named a Chevalier dans l'Ordre des Arts et des Lettres by the French government. She was made a CBE in the 1990 New Year's Honours and in 1996 was created a Dame Commander of the British Empire. Felicity Lott has recorded Strauss's songs with orchestra—including the Four Last Songs—with Neeme Järvi and the Scottish Symphony Orchestra for Chandos.


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Sunday, August 27, at 2:30

RAFAEL FRÜHBECK DE BURGOS conducting

BEETHOVEN — Symphony No. 9 in D minor, Opus 125

Allegro ma non troppo, un poco maestoso
Molto vivace—Presto—Tempo I—Presto—Tempo I
Adagio molto e cantabile—Andante moderato—Tempo I—Andante—Adagio
Presto—Allegro ma non troppo—Vivace—Adagio cantabile—Allegro moderato—Allegro—Allegro assai—Presto—Allegro assai—Allegro assai vivace, alla marcia—Andante maestoso—Adagio ma non troppo, ma divoto—Allegro energico, sempre ben marcato—Allegro ma non tanto—Prestissimo

CHRISTINE BREWER, soprano
NANCY MAULTSBY, mezzo-soprano
MARCUS HADDOCK, tenor
REINHARD HAGEN, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Text and translation begin on page 41.

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NOTES ON THE PROGRAM

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No. 9 in D minor, Opus 125

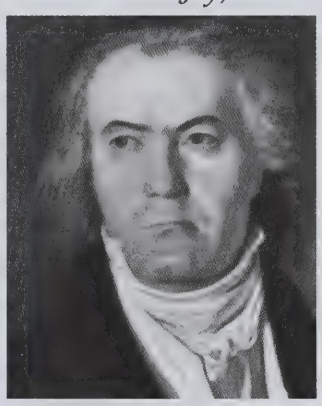
First Performance: May 7, 1824, Kärntnerthor Theater, Vienna, with the deaf composer on stage beating time, but Michael Umlauf cond.; Henriette Sontag, Karoline Unger, Anton Haitzinger, and Joseph Seipelt, vocal soloists

First BSO performance: March 1882, Georg Henschel cond.

First Tanglewood performance: August 4, 1938, to inaugurate the Music Shed, Serge Koussevitzky cond.; Jeannette Vreeland, Anna Kaskas, Paul Althouse, and Norman Cordon, soloists; Cecilia Society chorus, Arthur Fiedler, cond.

Most recent Tanglewood performance: August 29, 1999, James DePreist cond.; Christine Goerke, Florence Quivar, John Villars, and Paul Plishka, soloists; Tanglewood Festival Chorus, John Oliver, cond.

Beethoven's Ninth Symphony in D minor is one of the most beloved and influential of symphonic works, and one of the most enigmatic. Partly it thrives in legends: the unprecedented introduction of voices into a symphony, singing Schiller's *Ode to Joy*; the Vienna premiere in 1824, when the deaf composer could not hear the frenzied ovations behind him; the mystical beginning, like matter forming out of smoke and chaos. Above all there is the choral theme of the last movement, one of the most familiar tunes in the world.



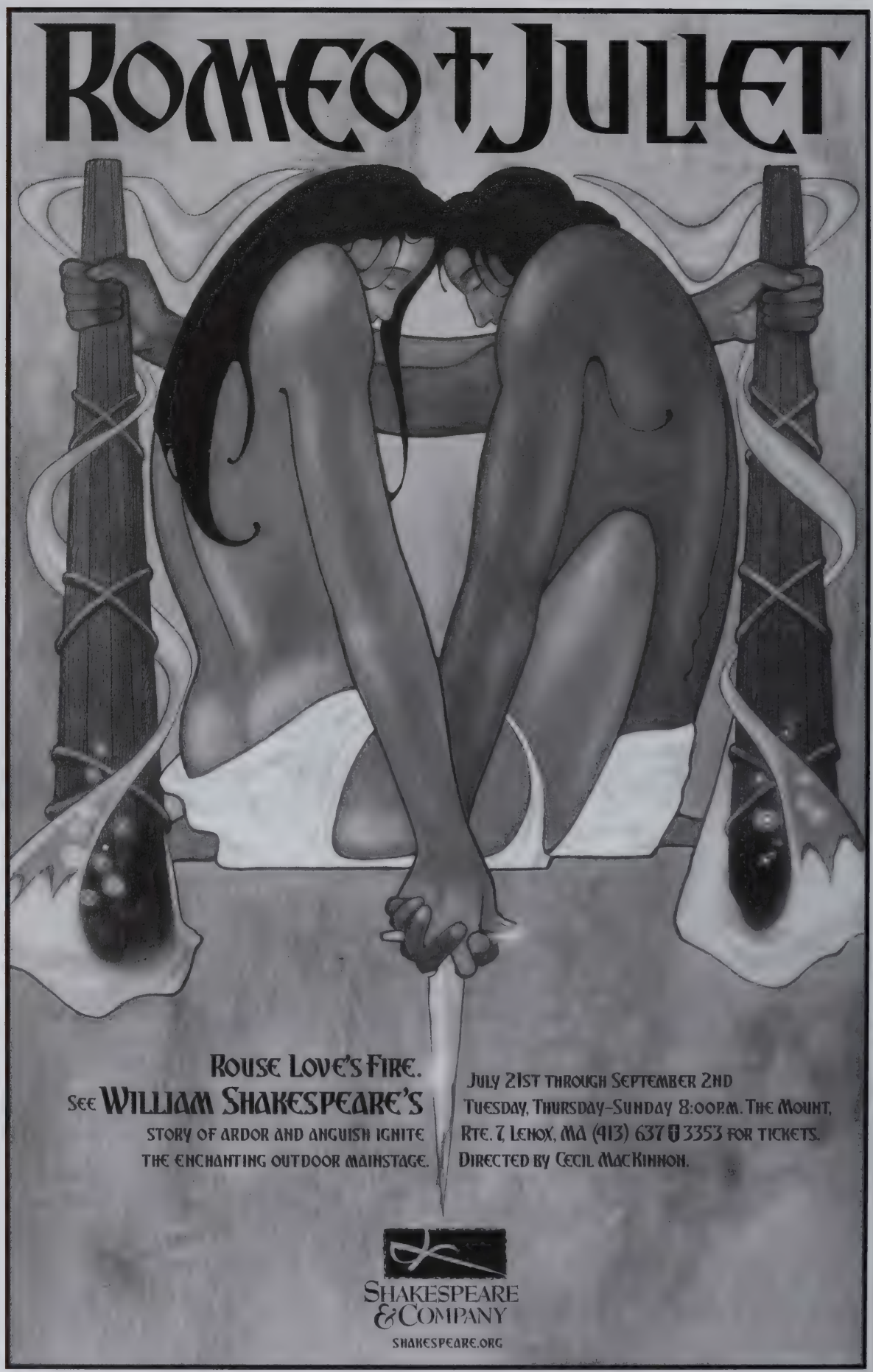
Beethoven's epic symphony has always seemed to need a larger stage than the ordinary. It has become a universal ceremonial work. The Ninth was the obvious choice for Leonard Bernstein in his 1989 Berlin concert celebrating the end of the Wall. In Tokyo a few years earlier, *Daiku*, "The Big Nine," inaugurated a Sumo palace. In Communist China the piece has been denounced as a bourgeois artifact, embraced as a celebration of democratic internationalism. It served to inaugurate the Music Shed at Tanglewood in 1938, and more recently it has closed the BSO's Tanglewood season each year since 1997.

Yet has anyone really understood the Ninth Symphony?

On the face of it, that in his last years Beethoven would compose an ode to joy is almost unimaginable. As early as 1802, when he faced the certainty that he was going deaf, he cried in the "Heiligenstadt Testament": "For so long now the heartfelt echo of true joy has been a stranger to me!" Through the next twenty years before he took up the Ninth, he lived with painful and humiliating illness. Finally he told friends that he was only keeping at his job until the welcome release of death. The long struggle to become legal guardian of his nephew, and the horrendous muddle of their relationship, had brought him to the edge of madness.

In fact, the idea of setting Schiller's Ode was not a conception of Beethoven's melancholy last decade, but had been with him since his youth. Written in 1785, "*Ode an die Freude*" embodied the Enlightenment optimism of those years; it was sung on the streets by young revolutionaries. That was what Schiller's ecstatic and utopian verses meant to the teenaged Beethoven. In his early twenties he was already talking about setting them to music.

In old age one often returns to one's youth and its dreams. In 1822, in a time of political reaction and repression, and with a commission from the Philharmonic Society


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of London in hand, Beethoven once again took up Schiller's fire-drunk hymn to friendship, marriage, universal brotherhood, freedom, and joy.

The dramatic progress of the Ninth is usually described as "from darkness to light." Scholar Maynard Solomon refines that image into "an extended metaphor of a quest for Elysium." But what a strange darkness, and what a surprising journey!

The first movement begins with whispering string tremolos, but soon bursts into music monumental, declamatory, heroic—and at the same time gnarled, searching, and unsettling. While the gestures are decisive, the harmony is a restless flux that rarely settles into proper D minor, or anything else. Most peculiar of all in this sonata-form movement is that the recapitulation (the place where the opening music returns) appears not in the original D minor but in a strange D major that sounds not triumphant but somehow wrong, almost terrifying. The enormous coda sinks into a funeral march. Whose funeral? This apparently indomitable movement, gesturally like the "heroic" mode of Beethoven's middle period, harmonically in the more complex and ambiguous mode of his last period—is it heroic or anti-heroic?

The scherzo is one of Beethoven's most energetic and crowd-pleasing movements, yet one of his most complex. Largely it is manic counterpoint dancing through dazzling

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changes of key, punctuated by timpani blasts. Somehow, this minor-key scherzo sounds grandly playful. In the middle comes an astonishing Trio: a little wisp of folk song like you'd whistle on a summer's day, growing through mounting repetitions into something hypnotic and monumental.

The slow movement is made of alternating variations on two ethereal, long-breathed, major-key themes. The variations on the first theme are liquid, meandering, like trailing your hand in water beside a drifting boat. Harmonies stretch out; the music barely moves. There are moments of yearning, little dance turns, everything unfolding like an improvisation. It is a pool of serenity between the searchings and stresses of the surrounding movements.

Starting around 1815, Beethoven jotted down ideas toward what became the first movement. After the commission arrived in 1822, he first fixed on the finale theme, his long-imagined setting of *Ode an die Freude*. That little tune like a folk song would be the goal of the symphony, melodic material in the first three movements hinting at it. The "*Freude*" melody arrives in the finale as the symphony's destination and revelation.

The finale is easy to outline, hard to explain. It is an introduction followed by kaleidoscopic variations on the *Freude* theme, with occasional interludes between variations.



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It finishes with an ecstatic coda, the chorus and solo quartet declaiming the joyful spirit's vision of Elysium.

The movement begins with a dissonant shriek that Richard Wagner called the "terror fanfare." Then come basses in quasi-recitative, as if from an oratorio but wordless (a gesture suggesting words, to prepare the entry of actual ones). We hear snippets of the previous movements; in each case, the basses cut off the recollection: not that... not that...not that. *This*, then: like a composer humming to himself, the basses play the *Freude* theme, unaccompanied. The tune is developed in counterpoint rising to a climax; these are the first variations. In turn they are cut off by a resurgence of the terror fanfare. From that tumult arises a real voice, a real recitative, singing Beethoven's words to his listeners: "Oh friends, not these tones..." Soon the chorus arrives, crying "Joy! Joy!"

From there the variations unfold with their startling contrasts and their singular grandeur. We hear choral proclamations of the *Freude* theme. We hear a grunting, lurching, military march heroic in context ("Joyfully, like a hero towards victory") yet apparently satiric in tone, in a style the Viennese called "Turkish." It resolves inexplicably into a learned double fugue. We hear a kind of Credo reminiscent of Gregorian chant ("Be embraced, you millions! Here's a kiss for all the world!"). We hear a spine-tingling evocation of the Godhead ("Seek Him beyond the stars!"), followed by another exalted double fugue. The coda is boundless jubilation.

Throughout his career, Beethoven had intensified the kinds of single-movement contrasts he inherited from his mentors Haydn and Mozart. In the finale of the Ninth he pushes the contrast until it threatens to shatter the unity. (For some critics, unity does shatter.) The finale's episodes are learned, folklike, ecclesiastical, childlike, sublime, Turkish. In his quest for universality, is Beethoven embracing the ridiculous alongside the sublime? Or is he signifying that the world he's embracing includes not only the elevated but the popular, the West and the East? Could we call the unsettled opening movement a questioning of the heroic voice that dominated Beethoven's middle years? (The *Eroica* Symphony was originally dedicated to Napoleon.) Does the finale intimate another, more inner, more spiritual path to the light?

In the end, if there are things wrong with the Ninth Symphony, there are far more important things right with it. Its problems are unresolved questions of form, style, interpretation. Its triumph is its existence in the world as a social and ethical document that not only celebrates the unity of humanity, but proposes to foster that unity. That is what the Ninth means to peoples everywhere, and why it belongs to great ceremonies. It has done what Beethoven meant it to do: embrace the millions. And his avatar of universal joy and brotherhood is a little tune that anybody in the world can sing, and probably half of humanity knows.

—Jan Swafford

Text and translation begin on page 41.

Jan Swafford is an award-winning composer and author whose books include *Charles Ives: A Life With Music*, *The Vintage Guide to Classical Music*, and, most recently, *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Records. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches creative writing at Tufts University. Mr. Swafford is currently working on a biography of Beethoven for Houghton Mifflin.

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Text to the finale of Beethoven's Ninth Symphony, based on Schiller's ode, "To Joy"

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere anstimmen,
Und freudenvollere.

—*Beethoven*

O friends, not these tones;
Rather, let us tune our voices

In more pleasant and more joyful song.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja—wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake.
She gave us kisses and vines,
And a friend who has proved faithful even in death.

Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Lust was given to the Serpent,
And the Cherub stands before God.

Froh wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

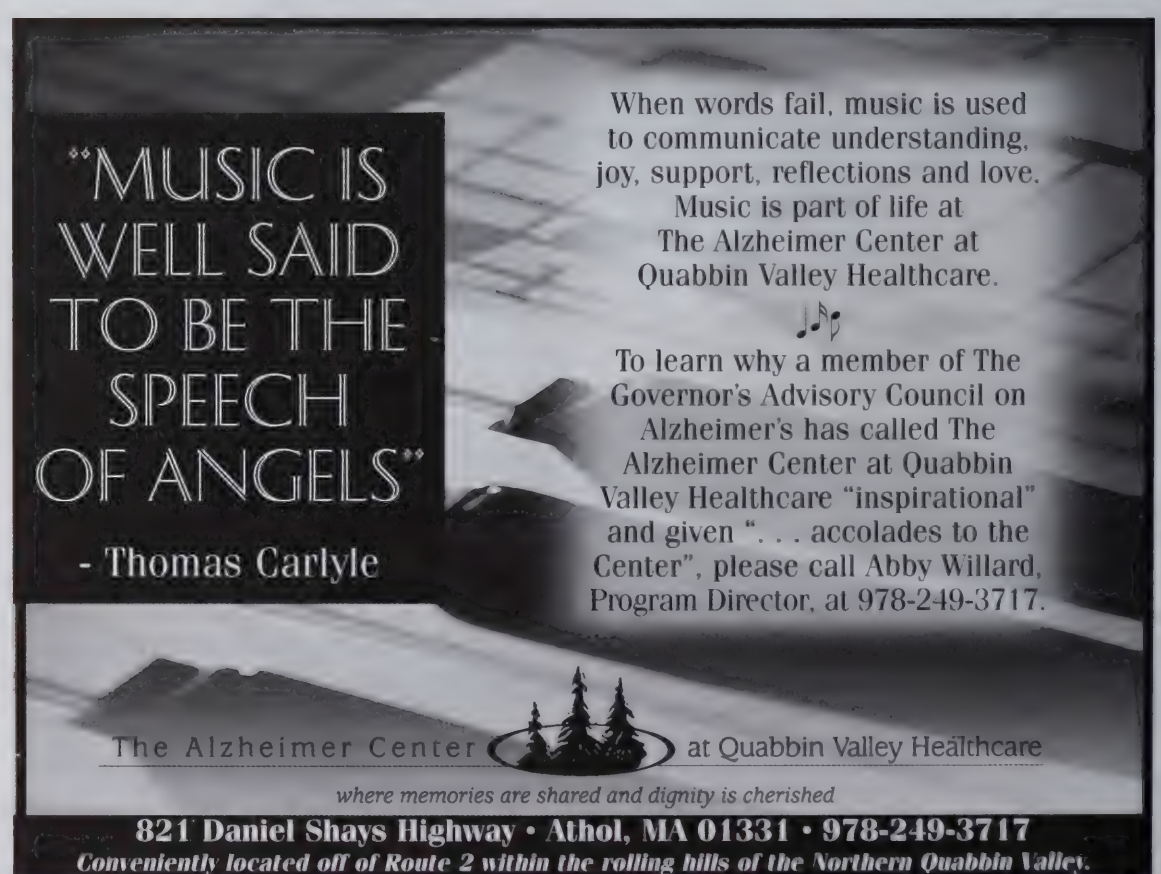
As joyously as His suns fly
Across the glorious landscape of the heavens,
Brothers, follow your appointed course,
Gladly, like a hero to the conquest.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Please turn the page quietly.

Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! Brüder—überm Sternenzelt	Be embraced, ye Millions! This kiss to the whole world! Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt?	Do you fall headlong, ye Millions? Have you any sense of the Creator, World?
Such ihn überm Sternenzelt! Über Sternen muss er wohnen.	Seek him above the canopy of the stars! Surely he dwells beyond the stars.
Freude, schöner Götterfunken, Tochter aus Elysium, Wir betreten feuertrunken, Himmlische, dein Heiligtum.	Joy, beauteous, godly spark, Daughter of Elysium, Drunk with fire, O Heavenly One, We come unto your sacred shrine.
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt!	Be embraced, ye Millions! This kiss to the whole world!
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt?	Do you fall headlong, ye Millions! Have you any sense of the Creator, World?
Such ihn überm Sternenzelt! Brüder—überm Sternenzelt	Seek him above the canopy of the stars! Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.



Freude, Tochter aus Elysium!	Joy, Daughter of Elysium!
Deine Zauber binden wieder,	Your magic once again unites
Was die Mode streng geteilt,	That which Fashion sternly parted.
Alle Menschen werden Brüder,	All men are made brothers
Wo dein sanfter Flügel weilt.	Where your gentle wings abide.
Seid umschlungen, Millionen!	Be embraced, ye Millions!
Diesen Kuss der ganzen Welt!	This kiss to the whole world!
Brüder—überm Sternenzelt	Brothers—beyond the canopy of the stars
Muss ein lieber Vater wohnen.	Surely a loving Father dwells.
Freude, schöner Götterfunken,	Joy, beauteous, godly spark,
Tochter aus Elysium!	Daughter of Elysium!
Freude, schöner Götterfunken!	Joy, beauteous, godly spark!

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GUEST ARTISTS

For a biography of **Rafael Frühbeck de Burgos**, see page 19.

Christine Brewer



Making her first appearance with the Boston Symphony since her Tanglewood debut in 1996, American soprano Christine Brewer has been acclaimed for her appearances in opera, concert, and recital. During the 1999-2000 season, her performances included Shostakovich's Symphony No. 14 with the Philadelphia Orchestra in Philadelphia and at Carnegie Hall; Brahms's *Ein deutsches Requiem* with the Saint Louis Symphony, and Beethoven's Symphony No. 9 with the Minnesota Orchestra, the Scottish Chamber Orchestra, the Seattle Symphony, Ensemble Orchestral de Paris, and the Orchestre Symphonique de la Monnaie under Antonio Pappano, as well as appearances with the Colorado and Dallas symphonies, the Rundfunk-Sinfonieorchester Berlin, the National Symphony Orchestra, and the Vancouver Symphony. Ms. Brewer also joined Plácido Domingo in a concert performance of the finale from *Fidelio* to celebrate the reopening of Covent Garden. Past appearances have included the title role of *Ariadne auf*

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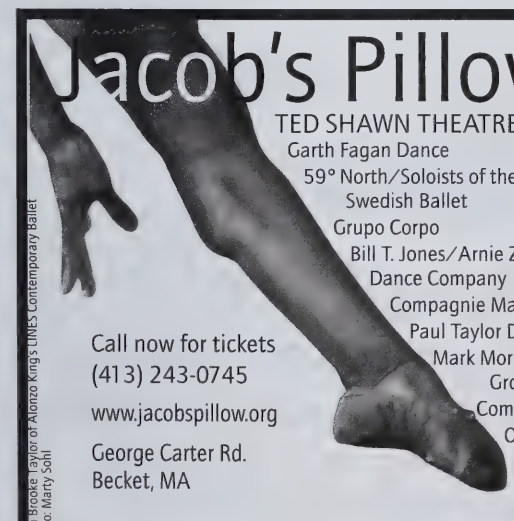
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Naxos at Santa Fe Opera; Canteloube's *Songs of the Auvergne* with the New World Symphony Orchestra and with the San Francisco Symphony on tour in Europe, and performances with the BBC Symphony Orchestra, the Cleveland Orchestra, and the City of London Sinfonia. Ms. Brewer has bowed as Donna Anna, one of her signature roles, at New York City Opera, the San Antonio Symphony, Opera Theatre of Saint Louis, and at the Edinburgh Festival, among others, and has recorded that role for Telarc with Sir Charles Mackerras. Recital appearances have included Lincoln Center's "Art of the Song" series at Alice Tully Hall, concerts at London's Wigmore Hall, and appearances in St. Louis, Portland (Oregon), and Oklahoma City. Ms. Brewer's professional career began with the Opera Theatre of Saint Louis; her affiliation with that company has included appearances as Ellen Orford in *Peter Grimes*, the title role of *Ariadne auf Naxos*, Donna Anna, and, most recently, in their 1995 season, the title role of Haydn's *Armida*. In that same season, she was also featured in their 20th Season Anniversary Gala Concert. Ms. Brewer's recordings include a contribution to Hyperion's Schubert series with pianist Graham Johnson; the Janáček *Glagolitic Mass* and Dvořák *Te Deum* with Robert Shaw and the Atlanta Symphony for Telarc; and a solo appearance on a Telarc recording of opera choruses entitled "Grand & Glorious." In addition, Opera Theatre of Saint Louis has produced and released a solo recital recording of Ms. Brewer entitled "Saint Louis Woman."

Nancy Maultsby



Making her Boston Symphony debut in this concert, American mezzo-soprano Nancy Maultsby is in demand by opera companies and orchestras throughout the world. Her roles in 1999-2000 included two debuts—as Ottavia in a Michael Hampe production of *L'incoronazione di Poppea* and as Cornelia in *Giulio Cesare* with Florida Grand Opera. Other appearances included the roles of Fricka in *Die Walküre* in Stuttgart and Erda in Seattle Opera's *Das Rheingold*; Mahler's Third Symphony with the Saint Louis Symphony in St. Louis and at Carnegie Hall, and Mahler's Second Symphony with the New Jersey Symphony and with Sinfonie Aachen. Highlights of earlier seasons have included La Cieca in Ponchielli's *La Gioconda*; Erda in *Das Rheingold* and Grimgerde in *Die Walküre* with Lyric Opera of Chicago; Princess Clarissa in Prokofiev's *Love for Three Oranges* at the Teatro Colòn in Buenos Aires; *Carmen* with Pittsburgh Opera; Amneris in *Aida* with Minnesota Opera; the title role in *Carmen* with San Francisco Opera; Ursule in *Béatrice et Bénédict* with Santa Fe Opera, and performances and a recording as Dido in *Dido and Aeneas* with Boston Baroque. Nancy Maultsby made her European operatic debut as Afra



in Catalani's *La Wally* in a Tim Albery production for Netherlands Opera. In concert, her performances have included Beethoven's *Missa Solemnis* with the Baltimore Symphony, Mahler's Second Symphony with the Brooklyn Philharmonic, and Handel's *Messiah* with the San Francisco Symphony. She made her debut with the Cleveland Orchestra in Mahler's Second Symphony, led by Christoph von Dohnányi. With Minnesota Orchestra she has sung Mahler's Second, Third, and Eighth symphonies, Brahms's *Alto Rhapsody*, her first performances of Schoenberg's *Gurrelieder*, and Verdi's *Requiem*, all conducted by Edo de Waart, as well as Prokofiev's *Alexander Nevsky*. In 1993 she toured several North and South American venues with the Israel Philharmonic under Zubin Mehta, in performances of Mahler's Second Symphony, Bernstein's *Jeremiah* Symphony, and a program of operatic arias. Ms. Maultsby made her European debut with James Conlon in performances of Mahler's Second Symphony with the Orchestre National de France. She has toured Australia for the Australian Broadcasting Corporation with performances of Mahler's Second and Third symphonies, as Erda in *Das Rheingold*, and as soloist in Beethoven's Ninth Symphony. Her recordings include *Elijah*, *Odyseus*, a highly acclaimed recording of Mozart's *Requiem*, and *Dido and Aeneas* with Boston Baroque. Nancy Maultsby is a graduate of Westminster Choir College and was a graduate student at the Indiana University School of Music, where she studied with Margaret Harshaw. She is an alumna of the Lyric Opera of Chicago's Center for American Artists, a 1993 recipient of the prestigious Marian Anderson Award, and winner of the 1996 Martin E. Segal Award.

Marcus Haddock



Winner of the Metropolitan Opera National Council Auditions in 1984, tenor Marcus Haddock has received acclaim for his performances in major romantic roles as well as in *bel canto* and lighter repertoire, appearing at such venues as the Opéra National de Paris Bastille and La Scala. He opened the 1999-2000 season at the Grand Théâtre de Genève with performances of the title role in *Werther*. In Hamburg he appeared in the title role of *Les Contes d'Hoffmann*, a role he later assumed with Chorégies d'Orange in France. With Washington Opera he sang Cavaradossi in *Tosca* and with Los Angeles Opera the role of Ruggero in *La rondine*. Other highlights of the season included a series of performances as Julien in *Louise* with the Théâtre du Capitole, the Théâtre Musical de Paris, and the Barbican Centre. Highlights of past seasons have included Verdi's *Requiem* at the Cathedral de Chartres, France; the title role of *Faust* with Deutsche Oper Berlin; Edgardo in *Lucia di Lamermoor* with New Israeli Opera; Alfredo in *La traviata*



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with Netherlands Opera, and the Duke of Mantua in *Rigoletto* in Belgium. He has also performed Ruggero in *La rondine* in Washington, D.C., Pinkerton in *Madama Butterfly* in Geneva, Cavaradossi in *Tosca* in Helsinki, and the title role of *Les Contes d'Hoffmann* in Hamburg. Mr. Haddock also appeared at the Bregenz Festival in Austria as Avito in Montemezzi's rarely heard *L'amore dei tre re*, returning to the festival this past season for *Un ballo in maschera*. A former resident of Germany, Mr. Haddock has been acclaimed throughout that country, notably in performances of *La bohème*, *Lucia di Lammermoor*, *La traviata*, *Madama Butterfly*, *Werther*, and *Les Contes d'Hoffmann*. Besides his operatic engagements, Mr. Haddock has enjoyed great success on the concert stage, collaborating with such groups as the Hungarian Philharmonic, the Bochum Symphony, the Cologne Philharmonic, the Berlin Symphony, and the Orchestre de Paris. His concert repertoire includes Janáček's *Glagolitic Mass,* Beethoven's *Missa Solemnis*, Rossini's *Missa Solennelle* and *Stabat Mater*, and Verdi's *Requiem*. Mr. Haddock was also invited to perform a solo concert of operatic arias with the Berlin Symphony. On recordings, he can be heard in Montemezzi's *L'amore dei tre re* as recorded at the Bregenz Festival on Koch International, Mercadante's *Orazi e Curiazi* with the London Philharmonic on the Opera Rara label, and in Gomez's *Il Guarany* with the Oper der Stadt Bonn. He has recently recorded *Werther* with the Orchestre de Lille for the Naxos label. An alumnus of the Tanglewood Music Center, Marcus Haddock made his Boston Symphony debut in music from Janáček's *The Cunning Little Vixen* in November 1983 with Simon Rattle conducting. This is his first appearance with the orchestra at Tanglewood.

Reinhard Hagen



Making his Boston Symphony debut in this concert, the young German bass Reinhard Hagen is fast becoming a regular fixture with some of Europe's leading opera companies and orchestras. Following studies in Karlsruhe, Mr. Hagen won several important international singing competitions. Engaged by Götz Friedrich, he became a regular member in 1994-95 of the Deutsche Oper Berlin, where his roles include Pogner, Sarastro, Gremin, Ramfis, and Rocco. He has also appeared as a guest with the state operas of Hamburg and Munich. He made his role debut as the Landgraf in a Werner Herzog production of *Tannhäuser* in Seville in 1997; his first Rocco was in a Stéphane Braunschweig staging of *Fidelio* in Venice in 1998. In 1998-99 he appeared at San Francisco Opera in *Don Carlo*, as Fasolt in *Das Rheingold*, and as Hunding in *Die Walküre*; reinvited to San Francisco for 1999-2000, he returned to San Francisco that season for *Don Giovanni* and *Parsifal*. In January 2000 he made his debut with San Diego Opera, as King Heinrich in a new production of *Lohengrin*. Mr. Hagen is equally at home on the concert platform, recent engagements having included appearances in Jerusalem with Lorin Maazel and the Bavarian Radio Symphony Orchestra, televised performances in Vienna and Strasbourg of Beethoven's Ninth with Herbert Blomstedt and the Gewandhaus Orchestra of Leipzig, his Berlin Philharmonic debut in Beethoven's *Missa Solemnis* under James Levine, performances with the Gewandhaus Orchestra under Marek Janowski of Shostakovich's Symphony No. 14 and Beethoven's Ninth, and performances of Haydn's *Creation* with the Bavarian Radio Symphony Orchestra in Munich under the late Georg Solti. Other appearances include the Montreux Festival, a concert tour led by Sir Neville Marriner, and the Dresden Staatskapelle under Giuseppe Sinopoli. In 2000-2001, Reinhard Hagen will make his debut at the Teatre Liceu in Barcelona as Sarastro in a new production of *The Magic Flute*. His debut at the Glyndebourne Festival is scheduled for May 2001, as Rocco in *Fidelio* under Simon Rattle. Other upcoming engagements include his October 2001 debut at the Prinzregententheater in Munich in *Luisa Miller* under Lorin Maazel, with a visit to La Scala scheduled for the following month.

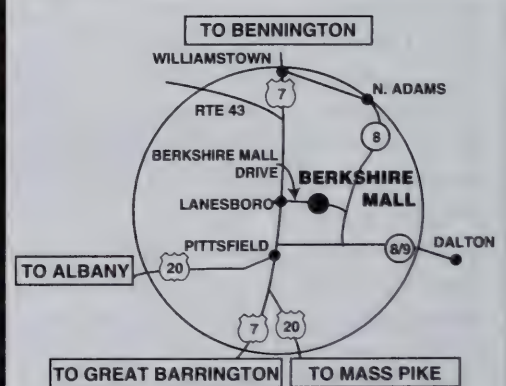
Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of music by Berlioz. In February 1998, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin*, and Schoenberg's *Gurrelieder*, on Philips; and Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie* with the Boston Symphony Orchestra under Bernard Haitink's direction. They can also be heard on the RCA Victor discs "A Splash of Pops" and "Holiday Pops" with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—"Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips—with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His first recording with that ensemble for Koch International includes three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. The Chorale's latest recording for Koch includes Carter's remaining choral works. Mr. Oliver's ap-

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pearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, and conducted the orchestra most recently in July 1998. In May 1999, Mr. Oliver prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Katherine Barrett
Barbara Berry
Sarah S. Brannen
Catherine C. Cave
Danielle Champoux
Anna S. Choi
Lorenzee Cole
Kelly Corcoran
Patricia Cox
Carol E. Didget
Christine P. Duquette
Ann M. Dwelley
Laura C. Grande
Isabel M. Gray
Kathy Ho
Michiko Kita
Laura Kohout
Barbara Levy
Jane Circle Morfill
Kieran Murray
Joei Marshall Perry
Livia Racz
Melanie W. Salisbury
Johanna Schlegel
Joan P. Sherman
Gwendolyn Soper
Sarah J. Telford
Angela M. Vieira
Jonelle B. Wilson

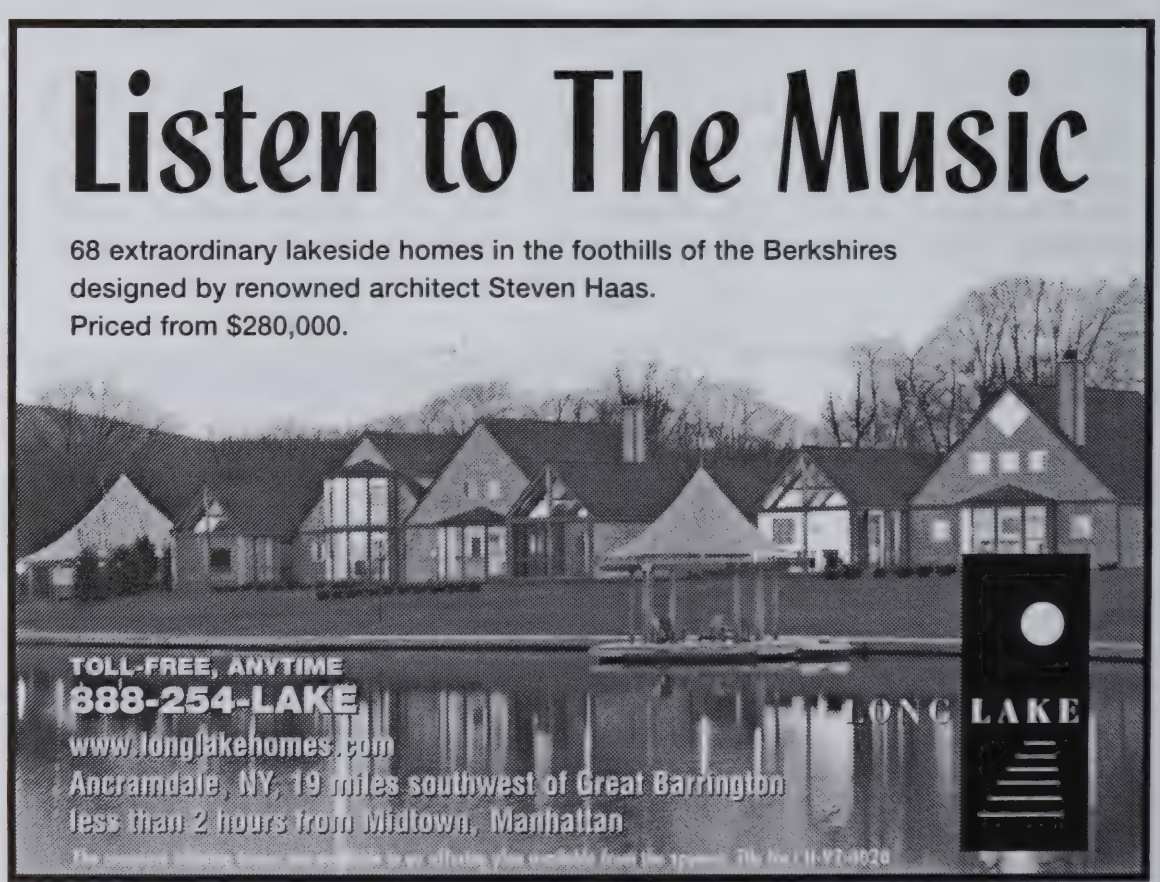
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Anne Begg
Betty B. Blume
Ondine Brent
Sharon Brown
Janet L. Buecker
Abbe Dalton Clark
Sue Conte
Paula Folkman
Dorrie Freedman
Irene Gilbride
Donna Hewitt-Didham
Donna Kim
Stephanie M. Kluter
Gale Livingston
Fumiko Ohara
Catherine Playoust
Barbara M. Puder
Marian Rambelle
Kathleen Schardin
Linda Kay Smith
Ada Park Snider
Julie Steinhilber
Cindy Vredeveld
Jennifer Walker
Marguerite Weidknecht
Mitzi Wolfe Zohar

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Robert Allard
John C. Barr
Jeff Boice
Stephen Chrzan
Andrew Crain
Bill Cutter
Tom Dinger
J. Stephen Groff
David M. Halloran
Michael Healan
Stanley Hudson
James R. Kauffman
Lance Levine
Ronald Lloyd
Sean Love
Henry Lussier
John Vincent MacInnis
Ronald J. Martin
Mark Mulligan
David Norris
John R. Papirio
Dwight E. Porter
David Raish
Brian R. Robinson
Peter L. Smith
Kurt Walker
Andrew Wang
Joseph Y. Wang

Basses
Christopher Austin
Thomas Berryman
Stephen Bloom
Daniel E. Brooks
Bryan M. Cadel
Kirk Chao
James W. Courtemanche
Jeff Foley
Mark Gianino
Alexander R. Goldberg
Jay Gregory
Elliott Gyger
Jeramie D. Hammond
Marc J. Kaufman
Youngmoo Kim
John Knowles
William Koffel
Bruce Kozuma
Daniel Lichtenfeld
Leo J. Lipis
David K. Lones
David Mazzotta
Stephen H. Owades
Daniel Perry
Peter Rothstein
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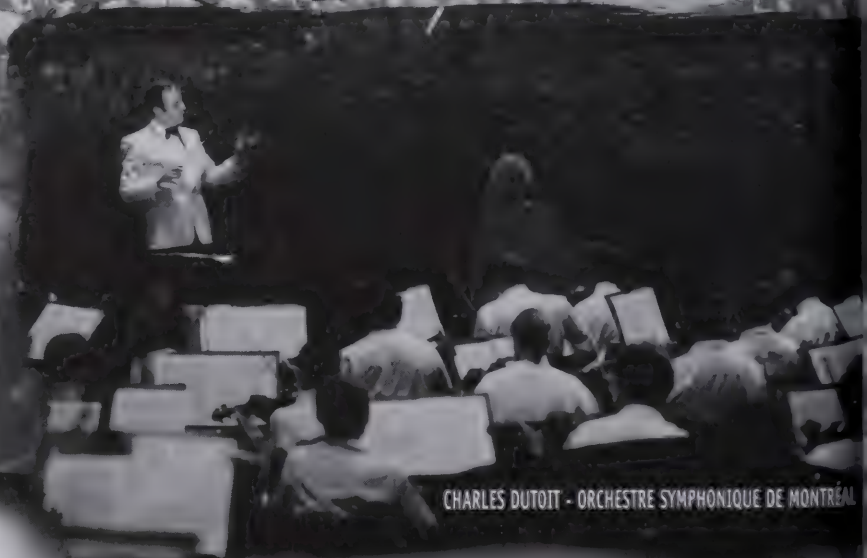
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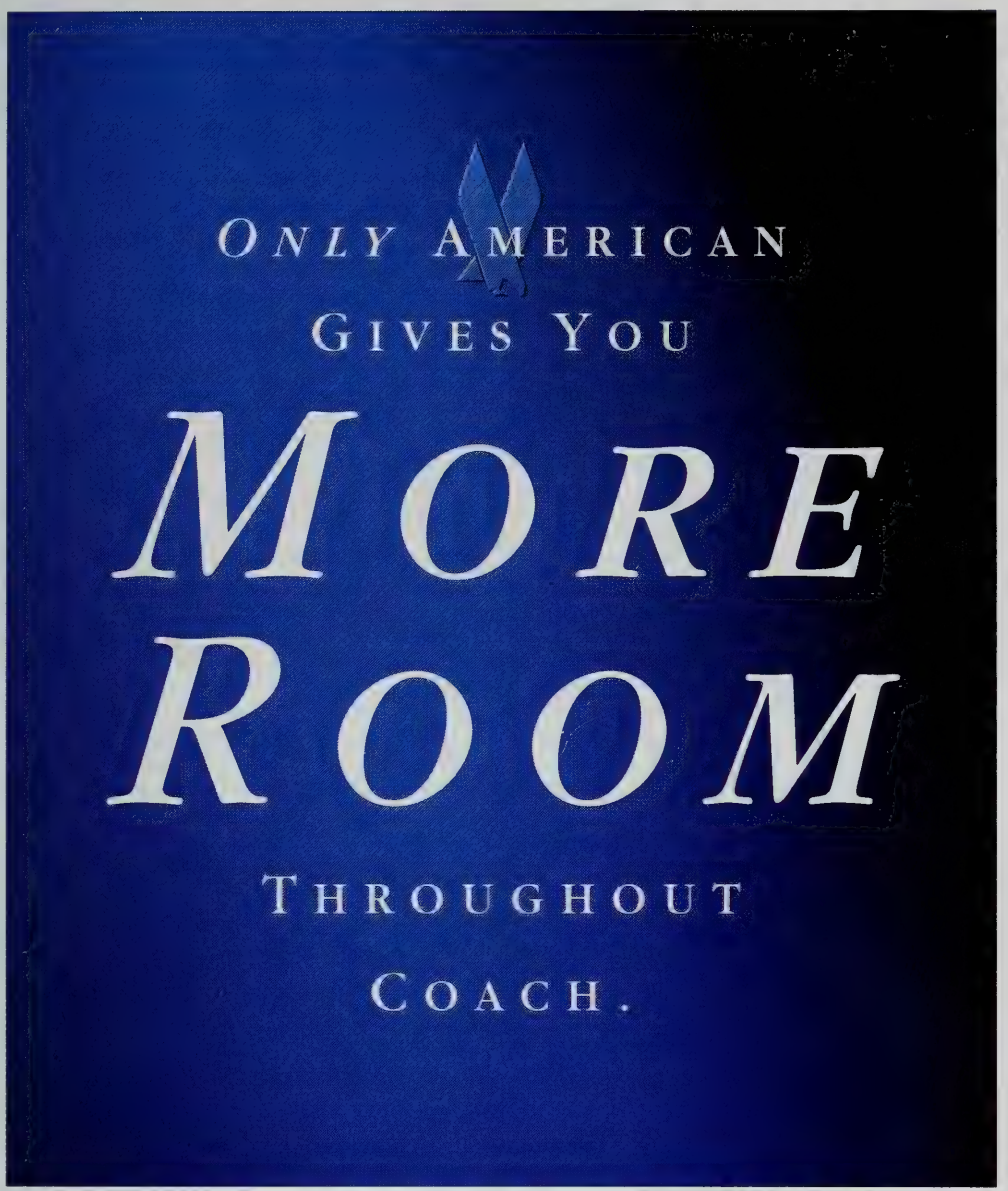
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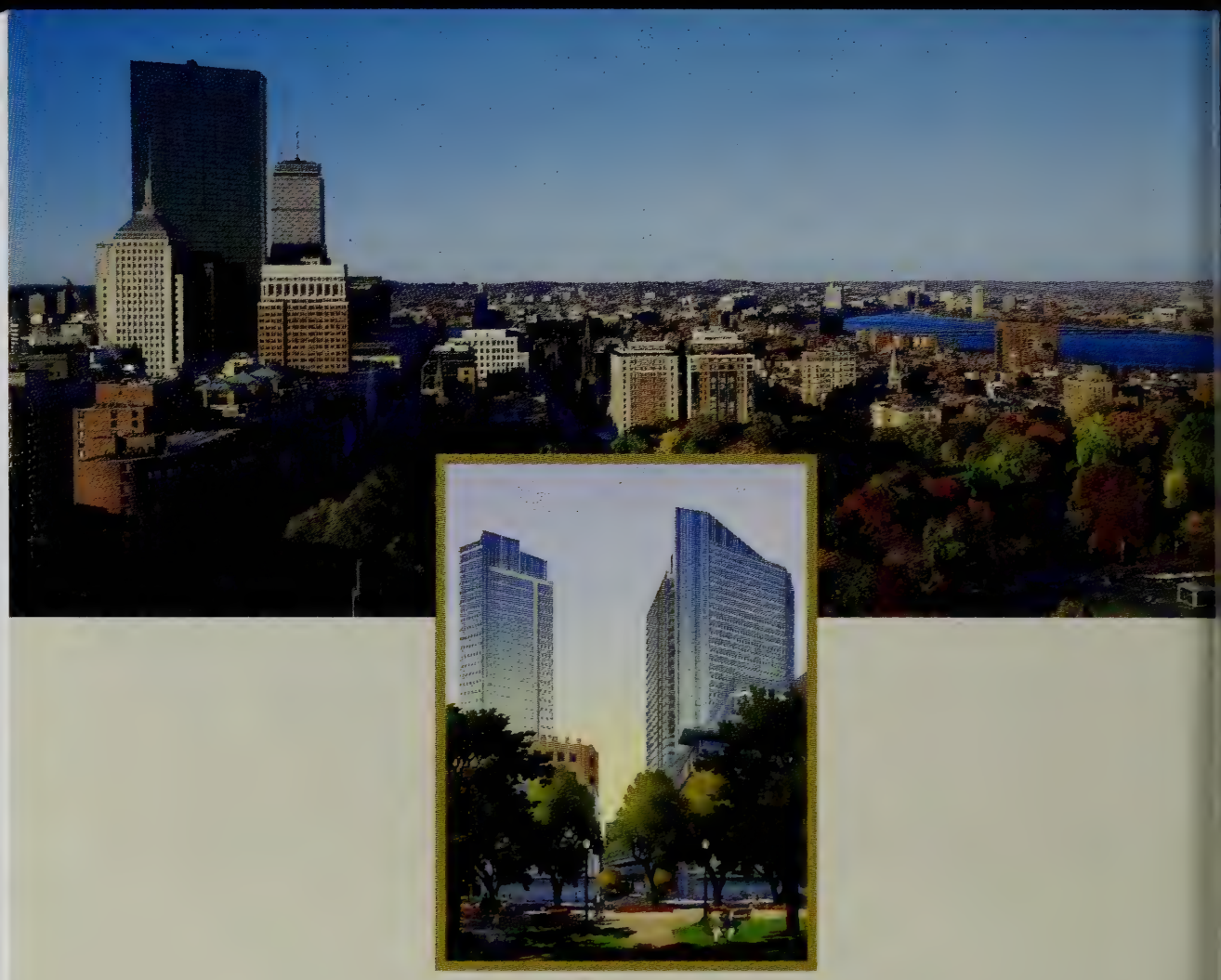
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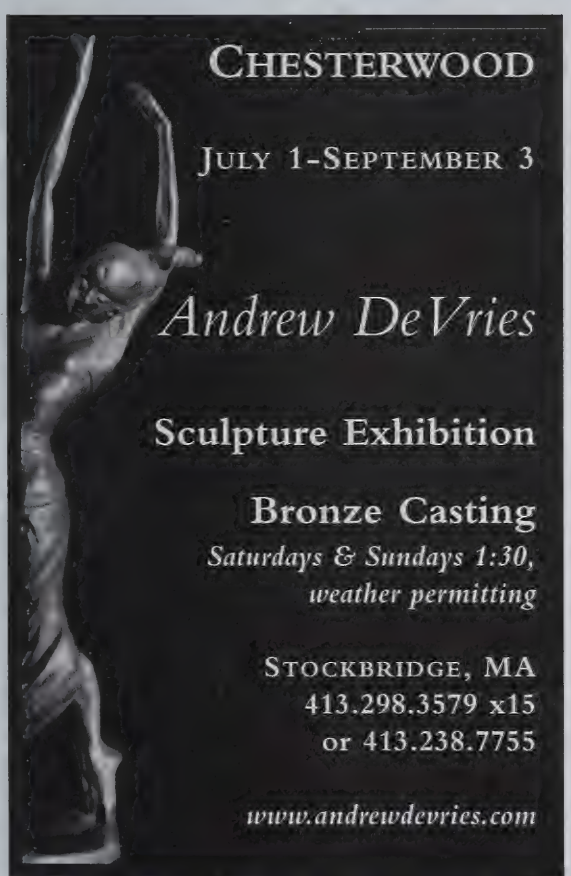
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Tuesday, August 1, at 8:30

TANGLEWOOD ON PARADE
(Afternoon events begin at 2pm; fireworks to follow concert)
BOSTON SYMPHONY ORCHESTRA
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SEIJI OZAWA, KEITH LOCKHART, JOHN WILLIAMS, and ROBERT SPANO, conductors

BERLIOZ *Roman Carnival* Overture
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TCHAIKOVSKY *1812* Overture

Wednesday, August 2, at 8:30

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

Music of BOYCE, PURCELL, J.S. BACH, and HANDEL

Thursday, August 3, at 8:30

DANIEL BARENBOIM, piano

Music of LISZT and ALBÉNIZ's "Iberia," Books 1 and 2

Friday, August 4, at 6 (Prelude)

MEMBERS OF THE BSO

Music of COPLAND and SHOSTAKOVICH

Friday, August 4, at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
VAN CLIBURN, piano

ALL-TCHAIKOVSKY PROGRAM
Symphony No. 6, *Pathétique*
Piano Concerto No. 1

Saturday, August 5, at 8:30

BOSTON POPS CONCERT
JOHN WILLIAMS, conductor
FRANK MCCOURT, narrator

"Film Night at Tanglewood"
COPLAND Music from "The Red Pony"
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"A Tribute to the Films of Stanley Donen"

Sunday, August 6, at 2:30

The Serge and Olga Koussevitzky Memorial Concert
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
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BRITTEN *War Requiem*

Sunday, August 6, at 8:30

ANDRÉ PREVIN, piano
DAVID FINCK, double bass
GRADY TATE, drums

A jazz evening with André Previn and friends

Tuesday, August 8, at 8:30

THOMAS QUASTHOFF, bass-baritone
JUSTUS ZEYEN, piano

SCHUMANN *Dichterliebe*
Songs of MOZART and MAHLER

Thursday, August 10, at 7

The Fromm Concert at Tanglewood
MEMBERS OF THE BSO PLUS GUESTS

BERIO *Sequenzas* (complete)
Celebrating the composer's 75th birthday

Friday, August 11, at 6 (Prelude)

MEMBERS OF THE BSO
NINA FERRIGNO, piano

Music of CARTER, COPLAND, and POULENC

Friday, August 11, at 8:30

BOSTON SYMPHONY ORCHESTRA
HANS GRAF, conductor
ANDRÉ WATTS, piano

MENNIN *Moby Dick*
BEETHOVEN Piano Concerto No. 4
MENDELSSOHN Symphony No. 3, *Scottish*

Saturday, August 12, at 8:30

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor and piano
JACQUES ZOON, flute

ALL-MOZART PROGRAM
Symphony No. 36, *Linz*
Flute Concerto No. 1 in G
Piano Concerto No. 24 in C minor, K.491

Sunday, August 13, at 2:30

BOSTON SYMPHONY ORCHESTRA
ROBERT SPANO, conductor
VADIM REPIN, violin

MOZART Overture to *Don Giovanni*
CARTER Variations for orchestra
PROKOFIEV Violin Concerto No. 1
MOZART Symphony No. 38, *Prague*

Wednesday, August 16, at 8:30

NELSON FREIRE, piano

Music of SCHUMANN, CHOPIN, DEBUSSY, VILLA-LOBOS, and STRAUSS/GODOWSKY

Thursday, August 17, at 8:30

JUILLIARD STRING QUARTET

Quartets of HAYDN, BARTÓK, and MENDELSSOHN

Friday, August 18, at 6 (Prelude)

MEMBERS OF THE BSO

Music of COPLAND and TCHAIKOVSKY

Friday, August 18, at 8:30

BOSTON SYMPHONY ORCHESTRA
ADAM FISCHER, conductor
JEAN-YVES THIBAUDET, piano

KODÁLY *Dances of Galánta*
LISZT Piano Concerto No. 1
TCHAIKOVSKY Symphony No. 4

Saturday, August 19, at 8:30

BOSTON SYMPHONY ORCHESTRA
ITZHAK PERLMAN, conductor and violin

BEETHOVEN Romances for violin and orchestra
MOZART Symphony No. 29
BRAHMS Symphony No. 4

Sunday, August 20, at 2:30

BOSTON SYMPHONY ORCHESTRA
FEDERICO CORTESE, conductor
NELSON FREIRE, piano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

VERDI Overture to *I vespri siciliani*; *Stabat Mater*; *Te Deum*
BRAHMS Piano Concerto No. 2

Tuesday, August 22, at 8:30

COLLEGIUM VOCALE GENT
PHILIPPE HERREWEGHE, artistic director and conductor
DEBORAH YORK, soprano
ANDREAS SCHOLL, countertenor
WERNA GÜRA, tenor
DAVID WILSON-JOHNSON, bass-baritone

ALL-BACH PROGRAM
Cantatas Nos. 11 and 105
Magnificat

Friday, August 25, at 6 (Prelude)

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor
FRANK CORLISS, piano

Music of COPLAND and CARTER

Friday, August 25, at 8:30

BOSTON SYMPHONY ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, conductor
JOSHUA BELL, violin

SIBELIUS Violin Concerto
MAHLER Symphony No. 1

Saturday, August 26, at 8:30

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
DAME FELICITY LOTT, soprano
JAMES SOMMERVILLE, horn

ALL-STRAUSS PROGRAM
Horn Concerto No. 1
Four Last Songs
Symphonia domestica

Sunday, August 27, at 2:30

BOSTON SYMPHONY ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS, conductor
CHRISTINE BREWER, soprano
NANCY MAULTSBY, mezzo-soprano
MARCUS HADDOCK, tenor
REINHARD HAGEN, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN Symphony No. 9

Monday, August 28, at 8:30

BOSTON POPS CONCERT
JOHN WILLIAMS, conductor

Programs and artists subject to change.

2000 TANGLEWOOD MUSIC CENTER SCHEDULE
60th Anniversary Season

(All events take place in Seiji Ozawa Hall unless otherwise noted.)

Sunday, June 25, at 2:30 p.m.
BACH Cantata Arias

Friday, June 30, at 5:30 p.m.
Opening Exercises (free admission; open to the public)

Sunday, July 2, at 8:30 p.m.
The Phyllis and Lee Coffey Memorial Fund Concert
TMC Orchestra—Seiji Ozawa, James DePreist, and Robert Spano conducting
BEETHOVEN, COPLAND, ELGAR

Monday, July 3, at 8:30 p.m.
Berkshire Night
TMC Chamber Concert
Seiji Ozawa conducting
BACH, COPLAND

Saturday, July 8, at 2:30
Family Concert sponsored by Berkshire Bank
TMC Fellows—GANDOLFI *Pinocchio's Adventures in Funland*

Sunday, July 9, at 10 a.m.
TMC Chamber Music

Sunday, July 9, at 8:30 p.m.
TMC Chamber Music

Monday, July 10, at 1:30 p.m.
(Chamber Music Hall)
TMC Chamber Music

Monday, July 10, at 5 p.m. and 8 p.m.
Tuesday, July 11, at 5 p.m. and 8 p.m.
TMC Fellows—String Quartet Marathon

Saturday, July 15, at 8:30 (Shed)*
Leonard Bernstein Memorial Concert
To benefit the Tanglewood Music Center
TMC Orchestra—Robert Spano, James DePreist, and Seiji Ozawa conducting
BERNSTEIN, ELGAR, VERDI



Sunday, July 16, at 10 a.m.
TMC Chamber Music

Wednesday, July 19, at 8:30 p.m.
Daniel and Shirlee Cohen Freed Endowed Concert
TMC Orchestra—James Conlon conducting
MAHLER Symphony No. 5

Thursday, July 20, at 8:30 p.m.
TMC Vocal Chamber Recital

Sunday, July 23, at 10 a.m.
TMC Chamber Music

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Thursday, August 10, at 7 p.m.*
THE FROMM CONCERT AT TANGLEWOOD
Members of the BSO plus guests
BERIO Fourteen *Sequenzas* (celebrating the composer's 75th birthday)

Friday, August 11, at 2:30 p.m.
(Prelude Concert at 1 p.m.)
TMC Fellows; Stefan Asbury and George Benjamin conducting—Music of Fedele, Ford, Carter, Dallapiccola, and Grisey

Saturday, August 12, at 2:30 p.m.
(Prelude Concert at 1 p.m.)
TMC Fellows Vocal Chamber Music Concert—Music of Knussen, Dusapin, Babbitt, Crawford Seeger, Jolas, Rihm, Druckman, and Schuller

Sunday, August 13, at 10 a.m.
TMC Fellows; Stefan Asbury conducting—Music of Perle, Schneller, Babbitt, Benjamin, and Murail

Sunday, August 13, at 8:30 p.m.
The Margaret Lee Crofts Endowed Concert
TMC 60th Anniversary Alumni Concert
George Benjamin conducting
BOULEZ *Sur Incises*

Monday, August 14, at 8:30 p.m.
Concert endowed by an Anonymous Donor
(Prelude Concert at 6 p.m.)
TMC Orchestra; Stefan Asbury and George Benjamin conducting—Music of Feldman, Benjamin, Copland, and Carter

Sunday, July 23, at 6 p.m.
TMC Fellows Family Concert
Friday, July 28, at 2:30* and
Saturday, July 29, at 2:30*
(Open Dress Rehearsals)
Sunday, July 30, at 8*
Monday, July 31, at 8* (all Theatre)
Celebrating the TMC's 60th Anniversary
TMC Vocal Fellows and Orchestra
Seiji Ozawa conducting
David Kneuss, director; John Michael Deegan and Sarah G. Conly, design
VERDI *Falstaff* (fully staged)

Sunday, July 30, at 10 a.m.
TMC Fellows
Chamber Music Concert

Tuesday, August 1, at 8:30*
TANGLEWOOD ON PARADE
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Afternoon events begin at 2 p.m.
Gala concert at 8:30 p.m. (Shed)
TMC Orchestra, Boston Symphony Orchestra, and Boston Pops Orchestra
Seiji Ozawa, Keith Lockhart, John Williams, and Robert Spano conducting

Sunday, August 6, at 10 a.m.
TMC Chamber Music

Wednesday, August 16, at 2:30
(Chamber Music Hall)
TMC Vocal Recital

Thursday, August 17, at 2:30
(Chamber Music Hall)
TMC Vocal Recital

Friday, August 18, at 2:30 (Theatre)
TMC Chamber Music

Sunday, August 20, at 10 a.m.
TMC Chamber Music

Sunday, August 20, at 8:30 p.m.
(Prelude Concert at 6 p.m.)
Raymond and Hannah H. Schneider Concert, endowed in perpetuity
TMC Orchestra—Robert Spano conducting
ALL-COPLAND PROGRAM
An Outdoor Overture; *Music for a Great City*; Symphony No. 3

Except for concerts requiring a Tanglewood box office ticket (indicated by an asterisk*), tickets for TMC events are only available one hour before concert time. Admission is $10 for TMC Orchestra concerts, $6 for other TMC concerts and recitals in Ozawa Hall. Friends of Tanglewood at the $100 level or higher will receive free admission upon request to TMC Ozawa Hall concerts with their membership cards. Further information about TMC events, including additional concerts, is available at the Tanglewood Main Gate or by calling (413) 637-5230.



2000 BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
Concert Schedule

(All events take place in Seiji Ozawa Hall unless otherwise noted)

Thursday, July 13, at 2:30 p.m.
(Chamber Music Hall)
BUTI Chamber Music

Saturday, July 15, at 2:30 p.m.
BUTI Young Artists Orchestra, Lan Shui conducting—GRIEG, CHEN YI, TCHAIKOVSKY

Sunday, July 16, at 6 p.m.
BUTI Young Artists Wind Ensemble, Frank Battisti conducting

Tuesday, July 18, at 6 p.m.
Wednesday, July 19, at 6 p.m.
Thursday, July 20, at 6 p.m.
Monday, July 24, at 6 p.m.
(all in Chamber Music Hall)
BUTI Chamber Music

Thursday, July 27, at 3 p.m.
BUTI Young Artists Wind Ensemble, Frank Battisti conducting

Saturday, July 29, at 2:30 p.m.
BUTI Young Artists Orchestra, David Hoose conducting—BEETHOVEN, BERNSTEIN, SIBELIUS

Sunday, July 30, at 6 p.m.
BUTI Vocal Program, Ann Howard Jones conducting—BACH, FAURÉ, FUSSELL, VERDI, COPLAND

Saturday, August 12, at 2:30 p.m.
(Theatre)
BUTI Young Artists Orchestra, Julian Wachner conducting—SCHOENBERG, HOLST

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Arrowhead, Home of Herman Melville
Pittsfield, (413) 442-1793 www.mobydick.org.
Exhibit: A Mighty Theme: Rockwell Kent and Barry Moser Interpret Moby Dick. June 25–October 29.

Aston Magna Festival
Great Barrington, (413) 528-3595;
(800) 875-7156 www.astonmagna.org
Baroque & Classical music on period instruments. 8/5 at 6 pm. Bach Cantatas.

Barrington Stage Company
Sheffield, (413) 528-8888
www.barringtonstageco.org
Stage I: *Full Bloom* 7/19-8/5,
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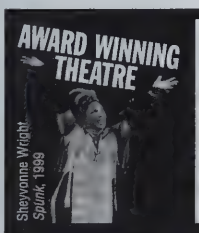
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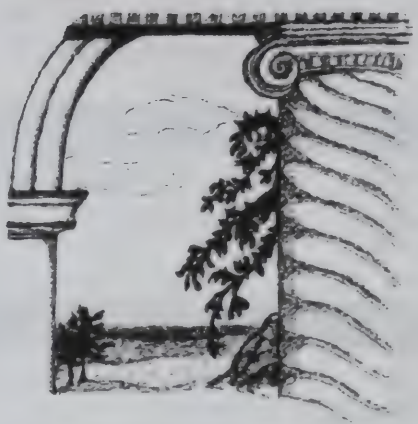
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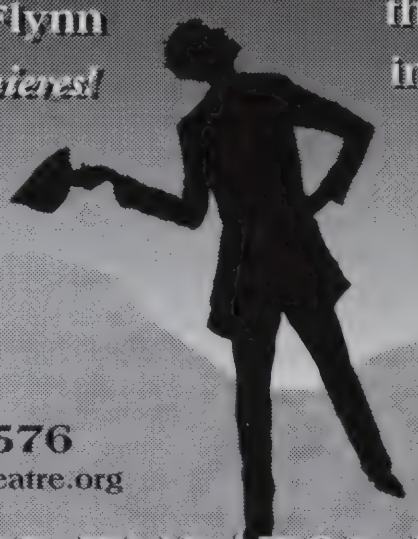
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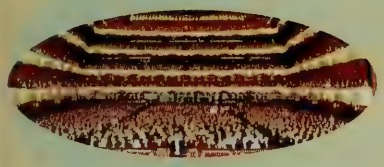
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OPERA FESTIVALS of ITALY

August 10-21, 2000 Macerata: MACBETH, AIDA, BOHEME; Pesaro: LA SCALA DI SETA, LA CENERENTOLA; Verona: NABUCCO, FORZA DEL DESTINO, TRAVIATA.

GLYNDEBOURNE, EDINBURGH, LONDON

August 11-20, 2000 The GLYNDEBOURNE FESTIVAL: the fascinating combination of Stravinsky's THE RAKE'S PROGRESS and Mozart's COSI FAN TUTTE. The EDINBURGH FESTIVAL, Concerts by the Cleveland Orchestra, the Scottish National Orchestra, pianist Andras Schiff. Handel's ALCINA by the Stuttgart State Opera. LONDON: Theatre and the Kirov Ballet in DON QUIXOTE at the Royal Opera House.

SANTA FE OPERA with INDIAN MARKET

August 16-22, 2000 Performances of RIGOLETTO, ELEKTRA, ERMIONE, NOZZE DI FIGARO, the APPRENTICE SHOWCASE and the Closing Night of SANTA FE CHAMBER MUSIC FESTIVAL with fascinating sightseeing in this "Land of Enchantment."

PRAGUE VERDI FESTIVAL

August 21-29, 2000 This yearly event provides a wonderful opportunity to hear great Verdi operas in the enchantment of old-world Prague: Verdi's NABUCCO, RIGOLETTO, IL TROVATORE, LA TRAVIATA, AIDA. Mozart at the Estates Theater; two private concerts.

SALZBURG FESTIVAL and the OPENING OF THE VIENNA STATE OPERA

August 28-September 6, 2000 Salzburg: LES TROYENS, IDOMENEO. Vienna: The State Opera's Opening Night of DIE ZAUBERFLOETE; LA JUIVE; LA BOHEME; CAVALLERIA RUSTICANA and PAGLIACCI.

CALIFORNIA OPERA MARATHON

Los Angeles and San Francisco

September 23-30, 2000 Los Angeles: LA CENERENTOLA (Larmore), AIDA (Voigt, Terentieva, Botha, Estes); San Francisco: BALLAD OF BABY DOE (Swenson, Forst, Morris), LUISA MILLER (Racette, Giordani), THE TSAR'S BRIDE (Netrebko, Borodina, Hvorostovsky; Jarvi).

MADRID, BARCELONA, BILBAO

10 Days in late September/October

Visit the Teatro Real in Madrid, the recently reopened Gran Teatro del Liceu in Barcelona and the new Guggenheim Museum in Bilbao. Side trips to Montserrat, San Sebastian, Avila and Toledo.

FASCINATING POLAND— OPERA and CHOPIN

October 5-15, 2000 Warsaw: INTERNATIONAL CHOPIN PIANO COMPETITION; Jacopo Peri's EURIDICE, Monteverdi's L'ORFEO, the ballet LA DOLCE VITA. Cracow: Donizaetti's LUCIA at the magnificent Slowacki Theater.

IN the STEPS of BACH

To celebrate the 250th Anniversary of the Death of J.S. Bach—Weimar, Leipzig, Hamburg

October 15-25, 2000 With visits to Eisenach, Arnstadt, Ohrdruf, Muehlhausen, Koethen, Lueneburg and Luebeck. Opera performances: TOSCA, RIGOLETTO.

VIENNA, PRAGUE, BUDAPEST

October 16-24, 2000 A sister to our spring tour, it will feature different opera performances, but many of the special events and sightseeing will remain unchanged. These three former capitals of the Hapsburg Empire make for a fascinating combination of performances and sights.

WEXFORD OPERA FESTIVAL

Wexford and Dublin

October 22-29, 2000 Wexford, 3 rare works: Adam's SI J'ETAIS ROI, Zandonai's CONCHITA, Tchaikovsky's THE MAID OF ORLEANS. Dublin: Abbey or Gate Theatres. City and country sightseeing.

PARIS and LONDON

October 2000 Just to keep up with what is going on in Europe's most active cities! Once the opera schedules are confirmed, we will select our dates and hasten to give you details about this tour.

THE WASHINGTON OPERA

November 6-9, 2000 The Washington Opera's outstanding productions of Wagner's PARSIFAL (Domingo, Hoffstodt, Salminen, Leiferkus), Verdi's IL TROVATORE (Vaness, Armiliato; Domingo conducting), Massenet's DON QUICHOTTE (Graves, Raimondi). The Watergate Hotel.

ITALIAN OPERA SPLENDOR

Parma, Florence, Naples, Palermo, Milan

December 6-17, 2000 Busseto: Verdi's ERNANI at the Teatro Verdi; Florence: LA SONNAMBULA; Naples: CARMEN; Palermo: NOZZE DI FIGARO; Milan: IL TROVATORE.

CHRISTMAS & NEW YEAR'S in EUROPE

Vienna, Budapest, Prague, Berlin

December 19, 2000-January 3, 2001

Vienna: LA BOHEME, ROBERTO DEVEREUX, ELEKTRA. Budapest: BORIS GODUNOV, NOZZE DI FIGARO. Prague: CARMEN, NABUCCO, COSI FAN TUTTE. Berlin: MAGIC FLUTE, DIE MEISTERSINGER, Beethoven's 9th Symphony, the ballet COPPELIA.

NEW YEAR'S in VIENNA

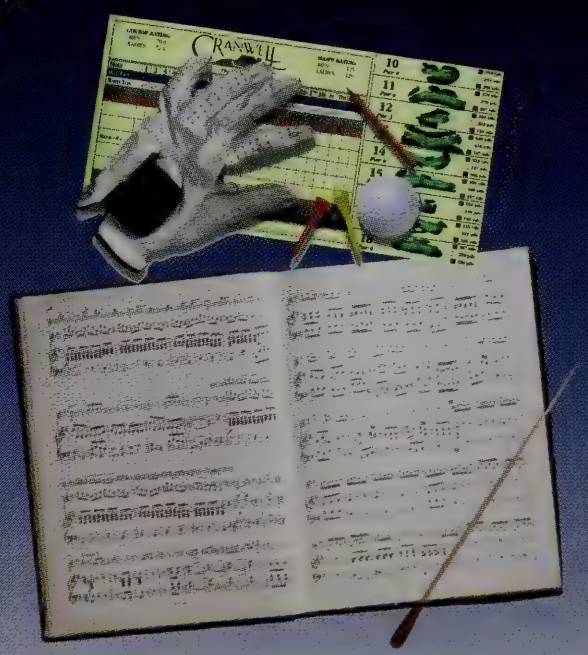
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BOSTON POPS

The Boston Pops Esplanade Orchestra
John Williams conducting

Monday evening, August 28, 2000, at 8:30
Koussevitzky Music Shed
Tanglewood

2000 SEASON

Keith Lockhart, Conductor
John Williams, Laureate Conductor

John Williams

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad, The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-eight Academy Award nominations, most recently for *Angela's Ashes*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, and three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. On December 31, 1999, he conducted his score for Steven Spielberg's seventeen-minute film *The Unfinished Journey* at its premiere in Washington, D.C. His more recent film score was for Roland Emmerich's *The Patriot*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games. In April 1999 the Boston Symphony gave the world premiere performances of *for Seiji!*, which Mr. Williams composed as a gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on Philips and Sony Classical; their most recent release, on Sony Classical, is *Cinema Serenade 2: The Golden Age*, featuring violinist Itzhak Perlman. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.



THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
Monday evening, August 28, 2000, at 8:30,
at Tanglewood

BOSTON POPS

JOHN WILLIAMS conducting
with
the Tanglewood Festival Chorus, John Oliver, Conductor

Bugler's Dream and Olympic Fanfare	Williams
Javelin	Torke
Excerpts from *Close Encounters of the Third Kind*	Williams
The Promise of Living, from *The Tender Land*	Copland
Theme from *The Patriot*	Williams

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Duel of the Fates, from *The Phantom Menace*	Williams

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It's a Grand Night for Singing, from *State Fair*	Rodgers/Hammerstein

RON RAINES, baritone

A Little Night Music Suite Night Waltz—Send In the Clowns	Sondheim-Tunick
Soliloquy from *Carousel*	Rodgers/Hammerstein

MR. RAINES

Deep River	trad.-DeCormier
America, the Dream Goes On	Williams

MR. RAINES

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Tanglewood Festival Chorus
John Oliver, Conductor

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan. In February 1998, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood. The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings and may also be heard on the Boston Pops Orchestra recordings *Joy to the World* (Sony Classical) and *We Wish You a Merry Christmas* (Philips) with John Williams and the RCA Victor albums *Holiday Pops* and *A Splash of Pops* with Keith Lockhart. In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. He founded the John Oliver Chorale in 1977.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Carol Amaya
Katherine Barrett
Sarah S. Brannen
Anna S. Choi
Kelly Corcoran
Carol L. Didget
Christine P. Duquette
Ann M. Dwelley
Michiko Kita
Barbara Levy
Kieran Murray
Joan P. Sherman
Gwendolyn Soper
Sarah J. Telford
Angela M. Vieira
Jonelle B. Wilson
Alissa Shay Zeller

Mezzo-sopranos
Ondine Brent
Sharon Brown
Janet L. Buecker
Abbe Dalton Clark
Sue Conte
Irene Gilbride
Donna Hewitt Didham
Donna Kim
Gale Livingston
Fumiko Ohara
Catherine Playoust
Marian Rambelle
Kathleen Schardin
Linda Kay Smith
Ada Park Snider
Julie Steinhilber
Cindy Vredeveld
Jennifer Walker

Tenors
Robert Allard
John C. Barr
Jeff Boice
Stephen Chrzan
Andrew Crain
Bill Cutter
Tom Dinger
J. Stephen Groff
Stanley Hudson
James R. Kauffman
Ronald Lloyd
Sean Love
Henry Lussier
John Vincent MacInnis
Mark Mulligan
David Norris
John R. Papirio
David Raish
Brian R. Robinson
Peter L. Smith
Kurt Walker
Andrew Wang
Joseph Y. Wang

Basses
Stephen Bloom
Daniel E. Brooks
Bryan M. Cadel
Jeff Foley
Matt Giamporcaro
Alexander R. Goldberg
Jay Gregory
Elliott Gyger
Marc J. Kaufman
William Kottel
Daniel Lichtenfeld
David K. Lones
Lynd Matt
Stephen H. Owades
Frank R. Sherman
Christopher Storer
Bradley Turner
Thomas C. Wang
Terry L. Ward
Weston Wilson

Felicia A. Burrey, Chorus Manager
Frank Corliss, Rehearsal Pianist

Ron Raines

Ron Raines joined the cast of the CBS-TV daytime series *Guiding Light* in July 1994 as Alan Spaulding, a role which has earned him three nominations for a Soap Opera Digest Award as "Outstanding Villain." Well known to theater audiences, Mr. Raines starred on Broadway as Gaylord Ravenal in the 1983 revival of Jerome Kern's *Showboat*, a role he later recreated for the St. Louis MUNY, Dallas Summer Musicals, Opera Pacific, and Michigan Opera Theatre. He originated the role of Teddy Roosevelt's ambitious son-in-law Nick Longworth in the short-lived Broadway musical *Teddy and Alice*, and went on to originate the dual role of Jupiter/Amphytrion in the off-Broadway musical hit *Olympus on My Mind*. He has been seen on PBS's *Great Performances* in *Gershwin at 100* (from Carnegie Hall) and *The Rodgers and Hart Story: Thou Swell, Thou Witty*. Ron Raines made his debut at New York City Opera as Danilo in *The Merry Widow* and also starred in that company's production of Offenbach's *The Duchess of Gerolstein*. Other New York appearances include *One Touch of Venus* at Town Hall, the Opera Ensemble production of *A Little Night Music*, *Oh Lady! Lady!*, Carnegie Hall's *Tribute to Lerner and Loewe*, several appearances with the 92nd Street Y's "Lyrics and Lyricists" series, and, at Rainbow and Stars, the Irving Berlin revue *Say It With Music* and *Leading Men Don't Dance*. He has toured with Debbie Reynolds in *The Unsinkable Molly Brown* and performed in Japan with Chita Rivera and the Rockettes in *Can Can*. Mr. Raines has played leading roles in such musicals and operettas as *South Pacific*, *Annie*, *Kismet*, *Sayonara*, *Kiss Me, Kate*, *The King and I*, *Naughty Marietta*, *Brigadoon*, *Rose Marie*, *Oklahoma!*, *Carousel*, *Side by Side by Sondheim*, *Follies*, and *Man of La Mancha* at regional theaters and with opera companies across the country. In May 2000 he made his UK debut in the role of Don Quixote/Cervantes in *Man of La Mancha* as part of the Covent Garden Festival, a performance recorded for future release on TER Records. He recently added a solo album of Broadway favorites, *Ron Raines: Broadway Passion*, to a discography that includes *Leading Men Don't Dance* and a collection of classic musicals—*The Pajama Game*, *110 in the Shade*, *Annie*, and *Wonderful Town* (all TER Records), the *Lost in Boston* series and the new musical *Night of the Hunter* (both Varèse Sarabande). Upcoming releases include *One Touch of Venus*, *The Unsinkable Molly Brown*, and *Seven Brides for Seven Brothers*. As a concert performer, Ron Raines has appeared with symphony orchestras around the country and with the Jerusalem Symphony and BBC Concert Orchestra. The Texas native attended five high schools and three colleges as his Fundamentalist preacher father moved from job to job. Mr. Raines graduated from Oklahoma City University in 1975 and later joined the graduate program at the American Opera Center at the Juilliard School of Music.

Middlesex County Volunteers Fifes & Drums

Middlesex County Volunteers Fifes & Drums (MCV) was established in 1982 by Boston-area musicians to explore the repertory of regimental fife and drum corps associated with the European or American armies during the American Revolution. The group's repertory has since evolved to its present mix of martial, dance, and folk music drawn from seventeenth-, eighteenth-, and early nineteenth-century sources in the United States, the United Kingdom, and the Continent. The MCV uniforms are made according to the U.S. Continental Army's 1779 clothing warrants for the livery of the New England Continental Army musicians, comprising white coats with blue facings, white trousers, and colored waistcoats, white powdered wigs, and black cocked hats. The group has performed throughout the eastern U.S. at historic sites and town celebrations; it frequently performs at state functions welcoming foreign dignitaries. MCV has appeared in Boston Pops Esplanade concerts under the direction of John Williams and Keith Lockhart and in the "Liberty Tree" concert series with Joel Cohen and the Boston Camerata. MCV's recordings include a compact disc featuring music of Scotland and the Western Isles and *Military Music from the Age of Reason*, which was recorded on Bandleader Records during last summer's tour to the United Kingdom. For further information about MCV, visit their website at http://members.aol.com/mcvfd.

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Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Tamara Smirnova
Nurit Bar-Josef
Bo Youp Hwang
Aza Raykhtsaum
Valeria Vilker Kuchment
Bonnie Bewick
James Cooke
Victor Romanul
Catherine French
Wendy Putnam
Elita Kang
Xin Ding
Joseph Scheer
Frank Powdermaker
Michael Rosenbloom
Lisa Crockett

Second Violins
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
Kristina Nilsson
Sandra Kott
Maynard Goldman
Clayton Hoener
Jennifer Elowitch
Sarah Roth
Laura Park
Colin Davis

Violas
Edward Gazouleas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
Mark Ludwig
Rachel Fagerburg
Ronald Wilkison
Susan Culpo

Cellos
Carol Procter
Jerome Patterson
Owen Young
Ronald Lowry
David Finch
Theresa Borsodi
Andrew Mark
William Rounds

Basses
Lawrence Wolfe
Dennis Roy
Joseph Holt
Robert Caplin
Gregory Koeller
Barry Boettger
Elizabeth Foulser

Flutes
Marianne Gedigian
Ann Bobo

Piccolo
Linda Toote

Oboes
Mark McEwen
Chikao Inomata

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Edward Avedisian

Bassoons
Ronald Haroutunian
Mark Goldberg

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Jonathan Menkis
Jay Wadenpfuhl
Richard Mackey
Kevin Owen

Trumpets
Thomas Rolfs
Bruce Hall
Steven Emery
Gregory Whitaker

Trombones
Norman Bolter
Ronald Barron

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harp
Anna Reinersmann

Piano
Bob Winter

Librarian
William Shisler

Personnel Manager
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger

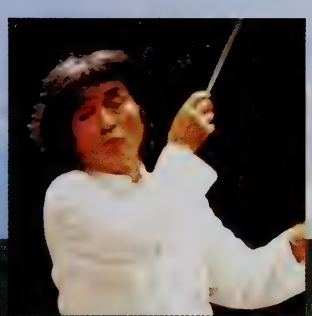
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MUSIC DIRECTOR

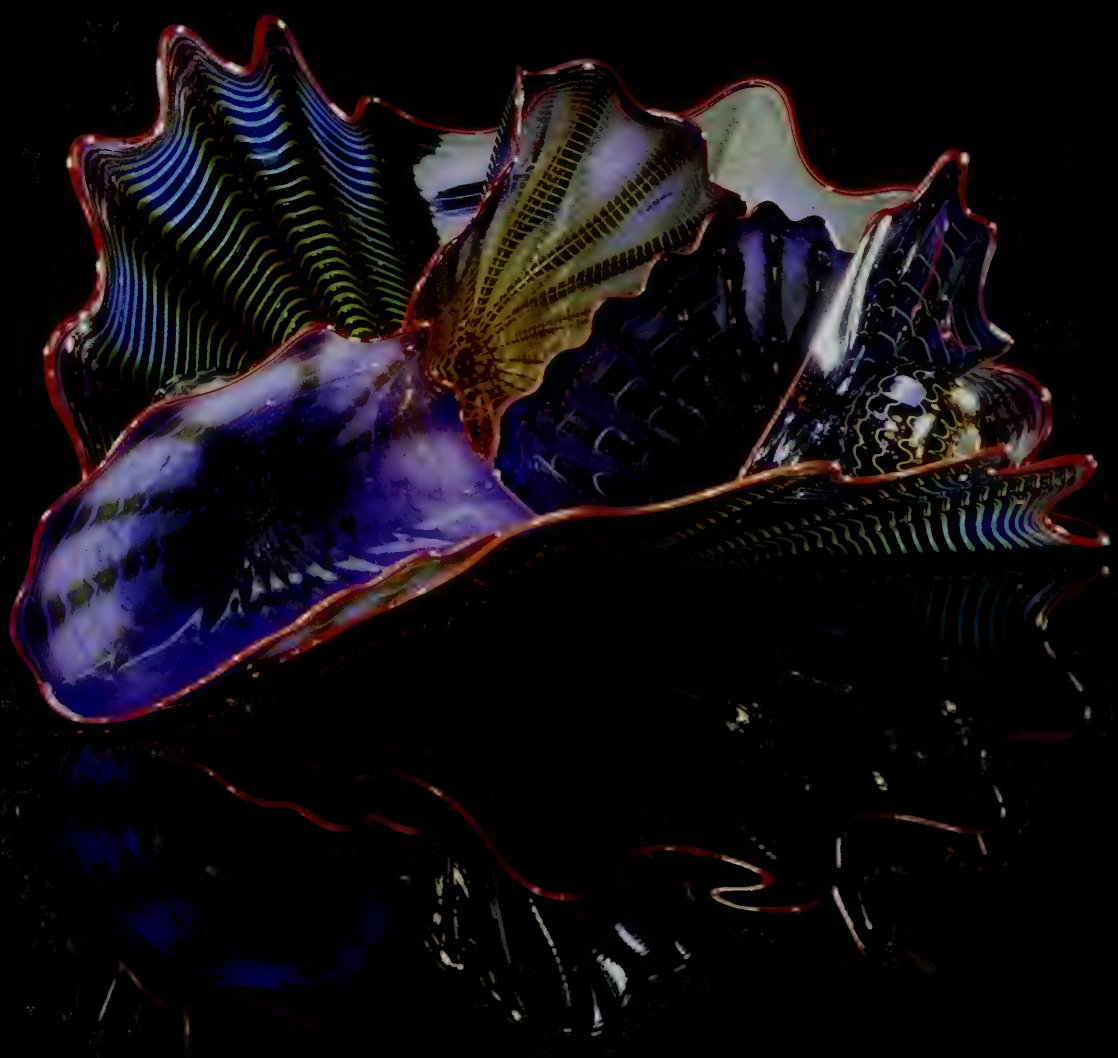
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DIANA KRALL
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REBECCA PARRIS QUARTET
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at 7:30 p.m.
DAVE BRUBECK QUARTET
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ARTISTS

Jon Faddis



If any musician can be said to exemplify the continuum of jazz, from its roots through today, it is certainly Jon Faddis. His career encompasses strong associations with Dizzy Gillespie, Lionel Hampton, Thad Jones/Mel Lewis, and Charles Mingus, plus recordings with Oscar Peterson, Frank Sinatra, and Clark Terry. As a composer, Mr. Faddis has collaborated with Lee Breuer on a jazz opera, *Lulu Noire*. Adapted from Wedekind's *Lulu* plays, the new work updates the setting from turn-of-the-century Berlin to the world of New York jazz clubs. Born in Oakland, California, in 1953, Jon Faddis began playing trumpet at age eight, inspired by a Louis Armstrong performance on *The Ed Sullivan Show*. By his mid-teens, he had met Dizzy Gillespie and sat in with his combo at San Francisco's Jazz Workshop. After his 1971 graduation from high school, Mr. Faddis joined Lionel Hampton's band as a featured soloist, touring widely and appearing on a Canadian television special. That same year Mr. Faddis began a four-year stint performing regular sessions in New York with the Thad Jones/Mel Lewis Big Band. He also toured abroad with Charles Mingus' small group and recorded on the Pablo label with Dizzy Gillespie and Oscar Peterson. Other highlights of this period included substituting for an ailing Roy Eldridge in an all-star concert led by Charles Mingus at New York's Philharmonic Hall, a Carnegie Hall performance with Sarah Vaughan, two years attendance at Dick Gibson's annual Colorado Jazz party, and appearances at Radio City Music Hall and at festivals. At the age of twenty, Jon Faddis became a studio musician, but left that life within a year and entered the club scene with a working group that included saxophonist Greg Osby and pianist James Williams. In 1987 Mr. Faddis organized and rehearsed Dizzy Gillespie's big band to celebrate the legendary bebopper's 70th birthday on tour here and abroad. A featured soloist in that ensemble, Mr. Faddis later served as musical director of Dizzy's United Nations Orchestra, another international touring all-star group formed in 1989. His discography as a leader and under his own name includes *Remembrances*, *The Carnegie Hall Jazz Band*, *Hornucopia*, *Into the Faddisphere*, *Legacy*, *Youngblood*, and *Good and Plenty*. In December 1991 Carnegie Hall announced the formation of the Carnegie Hall Jazz Band, with Jon Faddis as its music director. Since its debut in October 1992, the band has played to packed houses and has been praised for its swinging sound, tight ensemble work, and original arrangements. Frequently tapped for his conducting prowess, Mr. Faddis has also served as music director for the 1995 Lincoln Center Jazz Orchestra's "The Majesty of Louis Armstrong Tour," the Newport Jazz Festival 40th Anniversary Tour, the Tribute to King Oliver concert for the Olympic celebrations in Savannah featuring Doc Cheatham, the 50th anniversary Dizzy Gillespie Tribute Band at the 1996 Chicago Jazz Festival, and the concert and video *Diana Ross Live, Stolen Moments*. Committed to the education of young musicians, Jon Faddis frequently conducts clinics and master classes. The Jon Faddis Award for Musical Excellence is presented each year by Highlights in Jazz to the most promising jazz trumpet talent in the New York area, chosen by Mr. Faddis himself.

Paquito D'Rivera



Born in Havana, Cuba, Grammy winner Paquito D'Rivera was a child prodigy who was playing clarinet and saxophone and performing with the Cuban National Symphony Orchestra at a young age. He founded the Orquesta Cubana de Musica Moderna and Irakere, whose explosive mixture of jazz, rock, classical, and traditional Cuban music had never been heard before. In 1979 Irakere won the Grammy as Best Latin Jazz En-

semble. Two years later, Mr. D'Rivera sought asylum in the United States, where his numerous recordings have received rave reviews and hit the top of the jazz charts. With his ensembles—Triangulo, devoted exclusively to chamber music, the Paquito D'Rivera Big Band, and the Paquito D'Rivera Quintet—he tours throughout the world. He has been soloist with the National Symphony Orchestra, Brooklyn Philharmonic, London Philharmonic, Orchestra of St. Luke's, Bronx Arts Ensemble, Florida Philharmonic, the Costa Rican National Symphony Orchestra, and the Simón Bolivar Symphonic Orchestra, among others. With the Cuban National Symphony he premiered or recorded several works by the foremost contemporary Cuban composer, Leo Brower. In 1991 Paquito D'Rivera received the Lifetime Achievement Award for his contribution to Latin music, along with Dizzy Gillespie and Gato Barbieri, and in 1997 he won his second Grammy for the highly acclaimed *Portraits of Cuba*. Increasingly well-known for his compositions, Mr. D'Rivera writes in a style displaying wide-ranging influences, from Afro-Cuban ritual melodies to dance hall music, through rhythms encountered in his travels to his origins as a classical performer. Germany's Chamber Orchestra Werneck presented a concert series entitled "Paquito Meets Mozart," featuring Mr. D'Rivera's chamber compositions juxtaposed with Mozart's and culminating in Paquito's "Adagio," inspired by the second movement of Mozart's Clarinet Concerto. His most recent album, released in spring 2000, is *Live at the Blue Note*.

Slide Hampton



As a master trombonist, composer, arranger, and teacher, Slide Hampton is a formidable champion of the jazz tradition and an innovative herald of jazz evolution. Through collaborations with prominent musicians and his tireless mission to bring jazz to audiences around the world, he has assumed the role of international ambassador of American classical music. In 1998 he won the Grammy Award for Best Jazz Arrangement with a Vocalist. When he was twelve years old, Slide joined the Hampton Band, led by his father. Beginning in 1952, at the age of twenty, he performed in Carnegie Hall with the Hampton Band, and soon branched out to work in bands led by Dizzy Gillespie, Art Blakely, Max Roach, Barry Harris, Maynard Ferguson, Thad Jones, and Mel Lewis. In 1962 he formed the Slide Hampton Octet, with Booker Little, Freddie Hubbard, and George Coleman. They toured the United States and Europe and recorded on several labels. From 1964 to 1967 Mr. Hampton was the musical director for various orchestras and artists. Following a 1968 European tour with Woody Herman, Slide took up residence in Europe, where he teamed with other expatriates like Kenny Clarke, Dexter Gordon, Art Farmer, Kenny Drew, and Benny Bailey. When Mr.

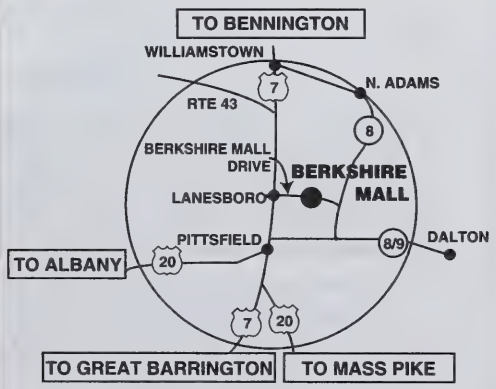
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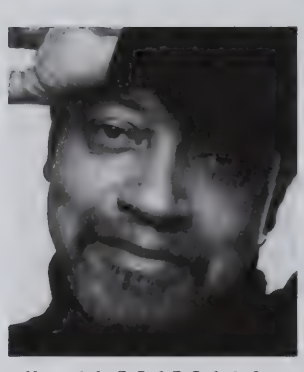
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Hampton returned to the United States in 1977, he began a series of master classes at institutions such as Harvard, University of Massachusetts at Amherst, DePaul, and Indiana University. Slide Hampton and his World of Trombones, comprising nine trombones and a rhythm section, performed and recorded to great critical acclaim. In 1989, along with Paquito D'Rivera, Mr. Hampton was musical director of Dizzy Gillespie's Grammy-winning United Nations Orchestra. In 1990 he served as the arranger and conductor of Gillespie's first original score for a feature film, *The Winter in Lisbon*. In 1992 Slide was invited to be musical director of Dizzy's Diamond Jubilee, a year of celebrations honoring the master's 75th birthday. Currently Slide Hampton is the musical advisor to the Carnegie Hall Jazz Band.

Kenny Barron



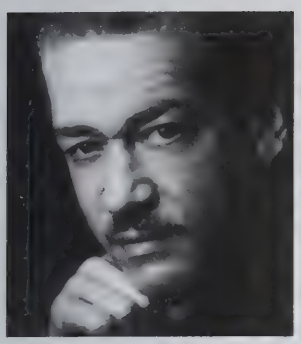
Kenneth "Kenny" Barron was born in Philadelphia on June 9, 1943. Encouraged by his parents, he began piano studies at age twelve. Only two years later he performed professionally with Mel Melvin's orchestra, playing alongside his saxophonist brother (and inspiration) Bill. In 1962, after a stint with drummer Roy Haynes and a move to New York after graduating from high school, Kenny Barron was hired by Dizzy Gillespie, on James Moody's advice, to replace Lalo Schifrin. This opportunity allowed Mr. Barron to make a name for himself in the jazz world. He remained with Dizzy's band until 1966, growing both as a player and a composer. The next nine years were spent performing with such artists as Freddie Hubbard, Jimmy Owens, Stanley Turrentine, Milt Jackson, and Stan Getz, and becoming the player-of-choice on countless CTI, Columbia, and A&M jazz sessions. In 1986 Mr. Barron played on Getz's album *Voyage* and toured Europe the next year with drummer Victor Lewis and bassist Rufus Reid. The music from the tour appeared on two of Stan Getz's finest albums, *Anniversary* and *Serenity*. In 1989, Kenny Barron founded the collective he dubbed Sphere (with Buster Williams, bass; Ben Riley, drums; and Charlie Rouse, saxophone), which played the music of Thelonius Monk and Barron-penned tunes in the vein of the master. Mr. Barron's collaborations with Stan Getz continued with *Apasionado* and ended with Getz's swan-song recording, *People Time*. As a leader, Kenny Barron has released *Sambao* and *Other Places* (both Verve). On the compact disc *Wanton Spirit*, he is joined by bassist Charlie Haden and drummer Roy Haynes.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon to 5 p.m. on Sunday, with additional hours Friday and Saturday evenings from 6 p.m. until twenty minutes after the concert. The Visitor Center is also open during concert intermissions, and for twenty minutes after each concert. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

John Lee



Bassist/composer/educator/producer John Lee was born June 28, 1952, in Boston. The son of a Methodist minister, he received his earliest musical impressions from the church and through listening to his father's extensive jazz record collection. After graduating from Philadelphia's Overbrook High School, he enrolled in the Philadelphia Musical Academy in 1970. During this period he began appearing in New York, working with the bands of Carlos Garnett, Joe Henderson, and Pharoah Sanders. In 1972 Mr. Lee was hired as bassist for the Max Roach Quartet. Later that year he moved to Europe for a stay that would last until 1974. During this time, he worked and recorded with Gary Bartz, Philip Catherine, Chris Hinze, Jasper Van'T Hof, Joachim Kuhn, Charlie Mariano, and Toots Thielemans. With drummer Gerry Brown, he also recorded his first solo effort, *Infinite Jones*. After returning to the United States, John Lee worked with the bands of Norman Connors, Gil Evans, Joe Henderson, and Lonnie Liston Smith. In 1975 he joined Larry Coryell's Eleventh House while also forming his own band with Gerry Brown. Together they recorded two albums for Blue Note and two for Columbia. Mr. Lee also worked with the bands of Alphonse Mouzon and Gary Bartz and produced records for Atlantic, Capitol, Mercury, and Muse during this period. In 1977 he left the Eleventh House to concentrate on the John Lee/Gerry Brown Band and to work with a trio he and Brown had formed with guitarist Philip Catherine. They disbanded at the end of 1981 to pursue different musical interests. In 1982 Mr. Lee joined the McCoy Tyner Quintet, with which he performed until joining the Dizzy Gillespie Group in 1984. Until 1992 and Dizzy's illness, John Lee was a member of Dizzy's various bands including the Dizzy Gillespie Quintet, the 70th Anniversary Big Band, and the United Nations Orchestra. Now producing and writing, as well as working with the bands of Sonny Rollins, Jon Lucien, Claudio Roditi, Wolfgang Lackerschmid, and the Fantasy Band (a group he formed with Chuck Loeb, Marion Meadows, and Dave Samuels), Mr. Lee is program director for "DIZZY–The Man and the Music," the official clinic and concert program for colleges and universities celebrating the life and work of John Birks "Dizzy" Gillespie.

Cecil Brooks III



Cecil Brooks III is not only a respected and in-demand drummer, but also a composer, producer, and bandleader. He has performed and recorded with greats like Stanley Turrentine, John Hicks, Billy Eckstine, Jimmy Smith, Geri Allen, Terumasa Hino, David Murray, Oliver Lake, Terence Blanchard, and countless others, plus the Chicago Symphony Orchestra; in addition, he was the drummer for CBS's *Bill Cosby Show*. Mr. Brooks's concert performances have taken him throughout the United States, Canada, and Europe (including France, Germany, Belgium, Spain, and Norway) and to South America and Japan. Winner of *Down Beat Magazine*'s Critics Poll for "Producer Deserving Wider Recognition," Cecil Brooks III has appeared on many television and radio broadcasts, in clubs, and at jazz festivals, as a leader and a sideman. His discography as a leader includes *Smokin' Jazz*, *Neck Peckin' Jammie*, *Hangin' with Smooth*, *The Collective*, *For Those Who Love to Groove*, and, most recently, *Our Mister Brooks*. He has produced many recordings (for various artists, on Landmark, Muse, Evidence, and Highnote/Savant Records) that have reached the top ten in the Gavin National Radio Air Play Chart. He received his education at Mt. Aloysius College and Duquesne University and has received numerous awards and honors, including an Outstanding Young Men of America Award and the Garden State Music Award.

Tony Bennett



An icon of American entertainment for more than five decades, Tony Bennett captivates his audience with a commanding presence that communicates from the front row to the back of the house. On *Bennett Sings Ellington/ Hot and Cool*, his latest RPM Records/Columbia release, Mr. Bennett continues the rich legacy of tribute albums he has recorded and pays homage to an American musical genius, Duke Ellington. In February 2000, the recording was awarded the Best Traditional Pop Music Performance Grammy, Mr. Bennett's ninth since "I Left My Heart in San Francisco" won two Grammy awards in 1962.

The son of a grocer and Italian-born immigrant, Anthony Dominick Benedetto was born in the Astoria section of Queens in 1926. He attended the High School of Industrial Arts in Manhattan, where he nurtured his two passions—singing and painting. In 1949, Bob Hope asked the young singer to perform with him and also gave him his Americanized stage name. His career was launched with a string of hits in the 1950s: "Boulevard of Broken Dreams," "Because of You," "Rags to Riches," and a remake of Hank Williams' "Cold Cold Heart." Mr. Bennett had twenty-four Top 40 songs, including "I Wanna Be Around," "The Good Life," "Who Can I Turn To (When Nobody Needs Me)," and his signature song,

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"I Left My Heart in San Francisco." One of a handful of artists to have new albums charting in each decade since the '50s, Tony Bennett has introduced a multitude of songs into the great American songbook that have since become standards for pop music. In the 1990s a new generation discovered the glories of Tony Bennett's voice and his polished style. His releases during the decade included *Forty Years: The Artistry of Tony Bennett* (1991); a Grammy-winning tribute to Frank Sinatra entitled *Perfectly Frank*; *Steppin' Out*, a collection of songs made famous by Fred Astaire (also a Grammy winner); the live album *Tony Bennett: MTV Unplugged* , which won two Grammy awards; *Here's to the Ladies*; and *Tony Bennett on Holiday*, a recorded tribute to the great Billie Holiday, which won the 1998 Grammy award for Best Traditional Pop Vocal Performance. Tony Bennett has previously performed in the 1991, 1993, 1995, and 1998 Tanglewood Jazz Weekends.

Diana Krall



At this year's Grammy Awards, singer/pianist Diana Krall walked away with wins for Best Jazz Vocal Performance and Best Engineered Album–Non-Classical (won by Al Schmitt) for *When I Look in Your Eyes*. This collaboration with producer Tommy LiPuma and legendary composer Johnny Mandel was also the first jazz album to be nominated for the Best Album of the Year Grammy in more than twenty years. Diana Krall comes from the British Columbia town of Nanaimo. She studied classical piano but played jazz in the school band and performed in a local restaurant at age fifteen. Her first inspiration was the first great singer/pianist, Fats Waller, whose records her father collected. Following studies at Boston's Berklee College of Music, Ms. Krall returned home and became friends with Jeff Hamilton and Ray Brown, with whom she performed in the Northwest and British Columbia. They encouraged a move to Los Angeles, where a Canadian Arts Council grant enabled Ms. Krall to study with pianist Jimmy Rowles, who became her musical "grandpa." In 1984 Diana Krall settled in Toronto, where she studied with bassist/pianist Don Thompson. She came to New York in 1990, but she performed most often in Boston with a trio that included bassist Whit Browne and drummer Klaus Suonsaari. Her earlier albums included *Stepping Out* (1993); *Only Trust Your Heart* (1995); *All For You* (1996), her breakthrough recording on Impulse!, which remained on *Billboard*'s Traditional Jazz chart for nearly 70 weeks and earned Ms. Krall a Grammy nomination; and *Love Scenes* (1997), which was certified gold and garnered another Grammy nomination. Ms. Krall counts among her favorite singer/pianists Dinah Washington, Roberta Flack, Shirley Horn, Andy Bey, Aretha Franklin, Sarah Vaughan, and especially Carmen McRae and Nat King Cole. Since the release of *When I Look in Your Eyes*, Ms. Krall has been touring worldwide, including sold-out performances at the Hollywood Bowl and Massey Hall and several engagements with Tony Bennett. In June 2000 she received the Order of British Columbia, the province's highest honor for outstanding achievement, from Premier Ujjal Dosanjh. Diana Krall appeared in the 1998 Jazz Festival at Tanglewood and in May 2000 made her debut with Keith Lockhart and the Boston Pops Orchestra in a performance taped for *Evening at Pops*.

Rebecca Parris



The singing of Rebecca Parris has earned her many fans from her many performances in greater Boston to appearances in major venues and festivals across the United States and abroad, including Monterey, Oslo, North Sea, Japan, Spain, and London. Originally from Newton, Massachusetts, Ms. Parris began her professional life in theater and pop music, and in the early 1980s, began devoting herself exclusively to jazz. She has shared the stage with such jazz greats as Dizzy Gillespie, Count Basie, Woody Herman, the Gunther Schuller Orchestras, Buddy Rich, Joe Williams, and Shirley Horn. In 1995 she was the featured soloist with Keith Lockhart and the Boston Pops Orchestra at Tanglewood. Her discography includes *Reminiscence* (Cedar Grove, 1983), *A Passionate Fling* (Shira Records, 1984), *Live at Chan's* (Shira, 1985), *Double Rainbow* (Shira, 1987), *Love Comes and Goes* (Entertainment Exclusives, 1991), *Spring* (MusicMasters, 1993), *A Jazz Christmas* (MusicMasters, 1992), *It's Another Day* (GRP, 1994), and with the Kenny Hadley Big Band, *A Beautiful Friendship* (Altenburgh, 1995). A respected clinician and lecturer, Rebecca Parris has conducted seminars, master classes, and private coaching sessions around the country.

A "Special Focus" Exhibit at the Tanglewood Visitor Center: An Aaron Copland Centennial Tribute

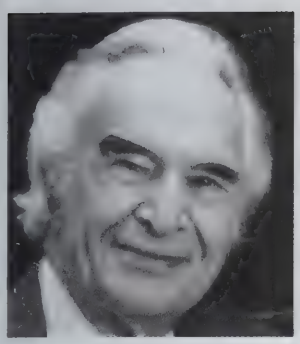


Howard S. Babbitt, Jr./BSO Archives

To celebrate the 100th anniversary of Aaron Copland's birth (November 14, 1900), the BSO Archives has mounted an exhibit at the Tanglewood Visitor Center that surveys aspects of Copland's career as composer and teacher, and his long association with the BSO and Tanglewood. From their first meeting in 1924, Copland and the BSO's newly appointed music director Serge Koussevitzky became close friends and musical collaborators. Under Koussevitzky the BSO gave five world premieres of Copland's works and made numerous recordings of his music. Koussevitzky appointed Aaron Copland head of the Berkshire Music Center's composition faculty when Koussevitzky's dream of a music school was realized in 1940. Copland is shown here *circa* 1947 with the Berkshire Music Center (now the Tanglewood Music Center) Student Council on the Tanglewood lawn.

In addition to items preserved in the BSO Archives, the exhibit features photographs of Copland taken by close friend and professional photographer Victor Kraft. Those in the exhibit were reproduced from Kraft's original prints in the Aaron Copland Collection at the Library of Congress. The BSO is grateful to Mrs. Rheba Kraft and the Aaron Copland Fund for Music for granting permission to reproduce and exhibit Victor Kraft's photographs here to mark the 100th anniversary of Aaron Copland's birth.

Dave Brubeck



Dave Brubeck's contribution to jazz over the past half-century as pianist and composer was honored in the 1996 NARAS televised ceremonies when he was presented with the Grammy Lifetime Achievement Award. Born on December 6, 1920, in Concord, California, Dave Brubeck studied at the College of the Pacific and with composer Darius Milhaud at Mills College. With fellow students, he founded the experimental Jazz Workshop Ensemble, which recorded in 1949 as the Dave Brubeck Octet. When the Dave Brubeck Quartet with Paul Desmond on alto saxophone was formed in 1951, the distinctive harmonic approach employed by Brubeck and Desmond—and their improvised contrapuntal choruses—caused a stir in the jazz world, launching what later became known as "West Coast" or "cool" jazz. The group introduced millions of enthusiastic young listeners to unexplored regions of jazz. A 1958 State Department tour of countries behind the Iron Curtain and the Middle East led to compositions and recordings influenced by world music. Dave Brubeck and his Quartet performed and recorded with Leonard Bernstein and the New York Philharmonic as well as with legendary jazz figures Louis Armstrong, Jimmy Rushing, and Carmen McRae. An early experimenter in combining jazz with symphony orchestras, Brubeck continues to appear as composer-performer in concerts of his choral and symphonic compositions. He pioneered the presentation of jazz with modern dance in a unique collaboration with the Murray Louis Dance Company, touring throughout the United States, Europe, Canada, and Japan. In 1988 he entertained world leaders at the Reagan-Gorbachev Summit in Moscow. He has performed before eight U.S. Presidents, princes, kings, heads of state, and Pope John Paul II. In 1994 President Clinton presented Mr. Brubeck with the National Medal of the Arts in a White House ceremony, and in January 1999 he was named an "American Jazz Master" by the National Endowment for the Arts. His numerous other honors include a star on the Hollywood Walk of Fame, induction into the Pantheon of the Arts at the University of the Pacific and the International Jazz Hall of Fame, awards from trade magazines, and many honorary doctorates. Dave Brubeck has become a legend and a jazz icon. His joy in performing and his daring improvisations continue to challenge and excite new generations of musicians.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

Bobby Militello



A multifaceted musician, Bobby Militello plays alto, tenor, and sopranos saxes, flute, alto flute, piccolo, and clarinet. He first caught Dave Brubeck's ear at a jazz festival, with a dazzling flute solo in front of the Maynard Ferguson band. In 1982, when there was an opening for a horn player in the Dave Brubeck Quartet, Mr. Militello was invited to an audition, during which he improvised with equal facility on flute, alto sax, and tenor sax. He has been with Brubeck ever since, appearing in choral and symphonic concerts as well as numerous jazz concerts, festivals, and television shows. Born in Buffalo in 1950, Robert Philip Militello toured with the Maynard Ferguson Band from 1975 to 1979, during which time he made five recordings with the band and served as road manager. He has also appeared with the Buffalo Philharmonic, performing contemporary works by Pat Williams, Oscar Peterson, Michel LeGrand, and Dave Brubeck. Mr. Militello has recorded television and film scores in Hollywood and has appeared on recordings with numerous other ensembles, including those of Chuck Mangione, Bill Holman, and Bob Florence. He has led and recorded with his own groups, which have ranged in style from fusion to Latin to blues and R&B. With the Dave Brubeck Quartet, he has performed a wide spectrum of music, ranging from solo work on Brubeck's Mass, *To Hope*, to straight-ahead jazz on numerous Telarc recordings with the quartet.

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Alec Dankworth



A member of the Dave Brubeck Quartet since August 1998, Alec Dankworth came to New York from his native England in the fall of 1997. In his first year in the United States, he became the regular bassist with the Duke Ellington Big Band at New York's Birdland. Mr. Dankworth has recorded with many jazz greats, including Eddie Daniels, Buddy de Franco, Mose Allison, Johnny Griffin, George Shearing, Abdullah Ibrahim, Marian McPartland, Stephane Grappelli, and David Murray, and has led his own quartet and trio. He was voted Best Bass Player in the 1995 and 1997 British Jazz Awards. With violinist Nigel Kennedy he has made a duet recording of Duke Ellington's *Black, Brown and Beige* Suite; the duo toured the UK together, performing Vivaldi's *Four Seasons*. Alec Dankworth studied bass at Boston's Berklee College and in 1980 joined his illustrious musical family in the Cleo Laine/John Dankworth Quintet, touring the USA, Australia, and Europe. A collaboration between Jackie Dankworth and the Alec Dankworth Quartet toured Hawaii, the Far East, and Beirut. Alec also leads the Alec and John Dankworth Generation Band, which has recorded two compact discs. It was Marian McPartland, pianist and host of NPR's *Piano Jazz*, who recommended Alec to replace bassist Jack Six, who retired after thirty years with the Dave Brubeck Quartet.

Randy Jones

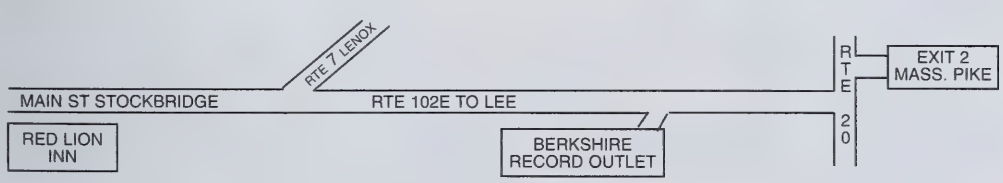


When British-born drummer Randy Jones first came to the United States, he received immediate critical recognition, performing with such artists as Gerry Mulligan, Chet Baker, Milt Jackson, Bill Watrous, and Harry James. In 1978 he was invited to join the Dave Brubeck Quartet and has remained with the group ever since. Mr. Jones started working as a drummer at age sixteen, touring Germany with an English rock group. During his early career, he played mostly rock and pop for television and recording sessions. When the opportunity came to play jazz with the Maynard Ferguson Big Band, which was then based in England, he jumped at the chance. During his six years with the Ferguson band, he made numerous recordings and worked with such singers as Cleo Laine, Tony Bennett, and Billy Eckstine. With the Quartet, Mr. Jones has recorded ten albums and performed on numerous television shows in the United States, Japan, and Europe, notably A&E's *Moscow Night* and a 1998 video with the Russian National Orchestra, filmed in Russia.

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Baldwin & Tanglewood

Celebrating A 61-Year Musical Partnership

This season marks Baldwin's 61st anniversary with Tanglewood. This very special association runs deep into the histories of both organizations. It began when Lucien Wulsin II, president of Baldwin during the 1920s and '30s, met Serge Koussevitzky, the renowned Russian conductor and music director of the BSO. Koussevitzky was involved with Tanglewood from its inception and founded the Berkshire Music Center in 1940.



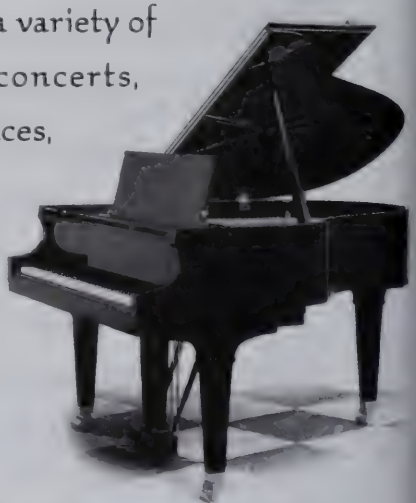


Wulsin, whose family had French-European roots, became good friends with Koussevitzky, who had lived in France in the early 1920s. It was this friendship, combined with noted Baldwin piano quality, that initiated the time-honored Baldwin-Tanglewood tradition.



Since those early years, Baldwin has been the piano of choice for Tanglewood and many of its visionary leaders and alumni, including Charles Munch, Leonard Bernstein, Aaron Copland, Lukas Foss, Charles Dutoit and Seiji Ozawa. Today, the Baldwin tradition continues to grow with celebrated Tanglewood conductors Keith Lockhart and Robert Spano becoming Baldwin Artists in recent years.

This season, Baldwin pianos will share the stage at a variety of Tanglewood's orchestral and chamber music concerts, instrumental and vocal recitals, student performances, the Festival of Contemporary Music, and performances by popular and jazz artists. As Official Piano, Baldwin is honored to play its part in the rich history and ongoing tradition of Tanglewood. *Here's to the next 61 years!*



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